KANE

AM
1929
K
c. 2

BOSTON UNIVERSITY CHENERY LIBRARY

Regulations for the Use of Manuscript Theses

Unpublished theses submitted for the Master's and Doctor's degrees and deposited in the Boston University Chenery Library are open for inspection, but are to be used only with due regard to the rights of the authors. Bibliographical references may be noted, but passages may be copied only with the permission of the author, and proper credit must be given in subsequent written or published work. Extensive copying or publication of the thesis in whole or in part requires also the consent of the Dean of the Graduate School of Boston University.

This thesis by ..... has been used by the following persons, whose signatures attest their acceptance of the above restrictions.

A library which borrows this thesis for use by its patrons is expected to secure the signature of each user.

NAME and ADDRESS of USER	BORROWING LIBRARY	DATE

BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE SUPERNATURAL IN EUROPEAN AND AMERICAN DRAMA

Submitted by

Christine Mary Kane

(A.B., Boston University, 1925)

In partial fulfilment of requirements for

the degree of Master of Arts

1929

See Page 74

40926

Upstairs
378.744
B O
A.M.1929
k
c.2

INDEX

Page

I. Introduction

The Meaning of Supernatural ---------- 1

Asiatic Drama ---------- 1

India ---------- 1

China ---------- 2

Japan ---------- 2

Java and Sumatra ---------- 3

Persia ---------- 3

II. The Drama of Greece ---------- 3

Aeschylus

The Suppliants ---------- 4

The Persians ---------- 7

The Seven against Thebes ---------- 9

The Prometheus Trilogy ----------12

The Oresteia ---------- 14

Sophocles

Oedipus the King ---------- 20

Antigone ---------- 24

Ajax ---------- 28

Electra ---------- 32

The Soldiers of Trachis ---------- 34

Euripides

Medea ---------- 37

Hippolytus ---------- 41

Alcestis ----------43

INDEX

Page

Aristophanes

The Knights ---------- 45

The Clouds ---------- 48

The Birds ---------- 49 a

The Frogs ---------- 50

III. The Drama of Rome ---------- 51

Seneca

Hercules Furens ---------- 51

Thyestes ---------- 55

Phaedra ---------- 57

The Troades ---------- 59

Medea -------- ---------- 62

Terence

Phormio - ---------- 66

Adelphae ----------68

The Merchant - ----------68

Plautus

Amphitryon ---------- 71

Aulularia ---------- 73

IV. The Drama of England ---------- 75

The Miracle Play ---------- 75

Quem Quaeritis ---------- 75

The Second Shepherd's Play ---------- 76

The Brome Abraham and Isaac ---------- 79

The Morality Plays ---------- 80

Everyman ---------- 80

INDEX

Page

The World and the Child ---------- 82

Interludes

The Four P's ---------- 83

The Four Elements ---------- 85

Nicksoorner ---------- 85

Early English Comedy ---------- 86

Ralph Roister Doister Nicholas Udall --- 86

Gammer Gurton's Needle John Still (?) --- 87

Early English Tragedy ---------- 88

Gorboduc, or, Ferrex and Porrex ---------- 88

Elizabethan Drama ---------- 89

Endymion -- John Lyly ---------- 89

The Old Wives' Tale -- George Peele ------- 93

Friar Bacon and Friar Bungay -- R.Greene -- 97

Tamburlaine the Great - C.Marlowe --------- 99

The Tragical History of Dr. Faustus ------- 100

The Jew of Malta ---------- 102

The Spanish Tragedy -- Thomas Kyd --------- 103

Bussy D'Ambois ---- George Chapman -------- 105

Sejanus, His Fall -- Ben Jonson ----------105

Knight of the Burning Pestle
Francis Beaumont and
John Fletcher ---------- 106

The Maid's Tragedy - Beaumont and Fletcher -107

The Faithful Shepherdess -- John Fletcher-- 108

The Broken Heart -- John Ford ----------110

INDEX

Page

The Plays of William Shakespeare ---------- 112

Henry VI., Part One ---------- 112

Henry VI., Part Two ---------- 118

King Richard the Third ---------- 120

King John ---------- 122

A Midsummer Night's Dream ---------- 123

Julius Caesar ---------- 126

Hamlet ---------- 129

Macbeth -- ---------- 132

The Tempest ---- ---------- 136

King Henry VIII. ---------- 137

Restoration Drama - ------- ---------- 138

Jurong-Bobo ----------138

The Tragedy of Jane Shore - N.Rowe ------139

Virginius ---------- 140

Richelieu -- Sir Edward-Lytton ---------- 140

A Blot in the 'Scutcheon - R.Browning --- 142

Contemporary British Drama ---------- 143

The Masqueraders - Henry A.Jones -------- 143

Michael and His Lost Angel - H.A.Jones -- 147

The Gods of the Mountain - Lord Dunsany - 148

Riders to the Sea - John Millington Synge 149

The Land of Heart's Desire-W.B.Yeats----- 150

Cathleen Ni Houlihan - - W.B.Yeats ------ 152

The Hour-Glass - W.B.Yeats ---------- 153

Mary Rose -- Sir James Matthew Barrie --- 155

INDEX

Page

V. The Modern French Drama ---------- 158

The Far Away Princess -- Edmond Rostand ------ 160

Chanticleer -- Edmond Rostand ---------- 158

The Blue Bird -- Maurice Maeterlinck --------- 161

The Intruder -- Maurice Maeterlinck ---------- 163

Pelleas and Melisande -- Maurice Maeterlinck --164

VI. German Drama

Faust -- Johann Wolfgang Von Goethe ---------- 165

The Assumption of Hannele -- G.Hauptman ------ 168

VII. Scandinavian Drama

The Dream Play -- August Strindberg ----------170

The Father -- August Strindberg ---------- 171

Beyond Human Power-Bjornstjerne Bjornsen ------ 173

Plays of Henrik Ibsen

Rosmerholm ---------- -175

The Lady from the Sea ---------- 175

The Master Builder ---------- 176

Brand ---------- 177

Peer Gynt ---------- 182

VIII. American Drama ---------- 185

The Witching Hour -- Augustus Thomas --------- 185

INDEX

Page

The Faith Healer - William Vaughn Moody ----- 186 e

The Scarecrow -- Percy MacKaye ---------- 187

The Piper - Josephine Preston Peabody ------- 188

The Emperor Jones -- Eugene O'Neill ---------- 189

IX. Summary

Purposes for which the supernatural is used

As the theme ---------- 190

As the setting ---------- 190

As incident ---------- 192

For dramatic effect ---------- 193

Significance of use of the supernatural ----- 193

Religious ---------- 194

Superstitious ---------- 194

Fantastical ---------- 195

Conclusion ---------- 195

THE SUPERNATURAL IN EUROPEAN AND AMERICAN DRAMA

In drama, which is the art of imitating actions that express ideas and feelings, every kind of material has been used to produce the desired effects. A realization of the number of kinds of material available for this purpose cannot fail to arouse an interest in the recurrent and effective use dramatists have made of supernatural material. Every country that possesses a body of dramatic literature has many plays, often its greatest ones, which owe a part, or the whole of their dramatic greatness to the use of material that cannot be explained by any natural law. And any occurrence that cannot be explained or accounted for by a known natural law may be classed as supernatural material. It may be superstition, fantasy, or myth. It may be ghosts, apparitions, or hypnotism. It may be miracles or other religious phenomena. But if the natural laws known at the time of the occurrence cannot account for it, it is supernatural. And supernatural material, if given probability by the author, never fails to achieve dramatic effectiveness.

The dramatists of the Asiatic countries realized this. Hence there is a wealth of supernatural material in Asiatic drama.

India

* The origin of Indian drama is purely religious. The god Brahma himself gave Bharata information about an art

* Encycl. Britt. 11th Ed. Vol. 8, p. 480

gathered from the Vedas. It was said that the spirits and nymphs of Indra's heaven exhibited three kinds of entertainment before the gods. One kind, the kind in which is found the beginning of the national drama, was a combination of dancing with gesture and speech. Among the Indian plays that make effective use of the supernatural are "Vikrama and Urvasi" (The Hero and the Nymph), and "Nagananda" (Joy of the Serpents), an erotic play expressing the virtue of self-sacrifice. "Mahavara-Charitra" and "Uttera-Rama-Charitra" are heroic dramas based upon the adventures of Rama, who was the seventh incarnation of Vishni. "Hanuman-Nataka" (The Great Nataka), which has been called Krishnamicra's "theosophic mystery," is about the mythical monkey-chief, King Hanuman. Parts of it resemble English morality plays. "Arichandra" (The Martyr of Truth) in plot resembles Goethe's "Faust."

China

Chinese drama, also, has its origin in religion. Buddhism was the religion of China long before the birth of its drama. As a result, "The Sacrifice of Tchao-Li" is based upon the theme of absolute self- sacrifice, and "Lai-Seng-Tchai" (The Debt To Be Paid in the Next World) has as its theme entire absorption in the religious life.

Japan

The origin of Japanese drama lies in superstition rather than in religion. The people of Japan believe it originated in "The Sambaso", a dance which was used as a charm against

a volcanic depression of the earth, which occurred in 805 A.D. Nearly all of the serious Japanese plays are written about mythological subjects, such as the actions of the great spirit, Day- Sin, who is the incarnation of Brahma. Fairy and demon operas, in which there is an abundance of supernatural material, are very popular with the Japanese.

Java and Sumatra

The drama of Java and Sumatra has developed along the same general lines as that of India. Most of their fully-developed plays are written about gods or about kings.

Persia

Practically all serious Persian drama is written upon themes derived from religious history, and connected in some way with the martyrdoms of the House of Ali. This is despite the fact of its comparatively recent development, which might have caused it to have a different origin. In late Persian drama the "Miracle Play of Hasan and Hosain" is the sequence of chronicles and dramas embodying the traditions of a great religious community. It resembles a combination of the Passion Play of Oberammergau and the complaint of the Nibelungs

Thus it appears that the drama of Asiatic nations has given to Europe and to America some very effective ideas for the use of supernatural material.

The Drama of Greece

In its beginnings, and all through its development, the drama of Greece is intimately connected with the national

religion. * "This is the most significant feature of its history, and is one that cannot be ascribed in the same degree to the drama of any other nation, ancient or modern. Not only did both branches of Greek drama originate in the usages of religious worship, but they never lost their formal union with it, although comedy in its later growth abandoned direct reference to its source."

But although the development of Greek drama was unaffected by other influences, its influence upon all later drama was so great that a careful examination of some of its best-known specimens for supernatural material will result in a greater appreciation of the supernatural as it is used in later drama. And because tragedy uses the supernatural in a more direct and impressive manner than does comedy, it is logical to study tragedies first.

Aeschylus

The Suppliants

** "The Suppliants," by Aeschylus, is the oldest extant play in European literature.

*** Hera, the wife of Zeus, was jealous of her lord's love for Io, her priestess, who was daughter of Inachus, king of Argos. Because of this jealousy, she changed Io into a heifer. Having wandered into the land of the Nile, Io,

* Encycl. Britt. IIth Ed. Vol. 8, p. 488

** Encycl. Britt. IIth Ed. Vol. I, p. 273

*** Aeschylus: Suppliant Maidens --- trans. H. Wier Smith

mysteriously touched by her lover, Zeus, regained her human form, and gave birth to a child, Epaphus. Epaphus had one child, Libya, and Libya had two, Belus and Agenor.

Trouble arose between Aegyptus and Danaus, the children of Agenor, because the fifty sons of Aegyptus wished to possess by forced marriage the fifty daughters of Danaus. The maidens, loathing the thought of this marriage, fled with their father to Argos to seek sanctuary from the king, Pelasgus.

The tragedy tells the story of the maidens' experience at Argos. --- Pelasgus is in doubt whether or not to grant asylum to the maidens for by doing so he will bring about a war with Aegyptus. So he brings the matter up to be voted upon by the Argives. Their decision, which is favorable to the suppliants, is followed immediately by the coming of a herald, announcing the arrival of the suitors, who demand that the maidens be surrendered. The Argives refuse to give them up, threatening in their defense, a war against the sons of Aegyptus.

Although the action of the play involves wholly natural motives and causes, the frequent references to deities place this action, with the source from which it springs, in the realm of the supernatural. While Pelasgus dreads to bring war upon his people, yet he recognizes the authority of

Zeus. He says the following:

* "And yet the wrath of Zeus who guardeth the suppliant compels my reverence; for supreme among mortals is the fear of him. Do thou, aged father of these maidens, take these boughs straightway in thine arms and place them upon the altars of the country's gods, that all the burghers may see the token that ye have come in suppliance."

Later Danaus, the father of the maidens, implores Zeus in this manner.

** "Shriek aloud, with a joy that reaches unto heaven, strains of supplication unto the gods; and do thou, O Father, give heed--- that they in some wise be accomplished to my safety and tranquillity. Behold deeds of violence with no kindly glance in thy just eyes! Have respect unto thy suppliants, O Zeus, omnipotent upholder of the land!"

Again, after the Argives have voted to help them, he counsels his daughters.

*** "My children, it is meet to offer prayers unto the Argives, and pour libations unto them as to Olympian gods."

The recognition of the power of supernatural beings is forcefully expressed by the handmaidens of the suppliants.

**** "Yet there is no disdain of Cypris in this our friendly hymn; for she, together with Hera, hath power most

* Aeschylus: Suppliant Maidens --- p. 53

** Aeschylus: Suppliant Maidens --- p. 81

*** Aeschylus: Suppliant Maidens ---p.97

**** Aeschylus : Suppliant Maidens --- p. 101

near to Zeus, and for her august rites the goddess of varied wiles is held in honour.

And in the train of their mother are Desire and she to whom nothing is denied, even winning Persuasion; and to Harmonia hath been given a share of Aphrodite, and to the whispering dalliances of the Loves."

The play ends with a chorus of the maidens, in which they sing with their handmaidens a hymn expressing their attitude toward the supernatural powers.

* May sovereign Zeus withhold me from cruel wedlock with a man I hate, that very Zeus who mercifully wrought for Io deliverance from pain, restoring her with healing hand by kindly constraint.

And may he award victory to the women! I am content with that which is better than evil, even two parts of good blent with one of bad; content that through means of deliverance vouchsafed of Heaven conflicting rights in accordance with my prayers, should attend the course of justice."

The Persians

In t"The Persians" also, which is of special interest because * it is the only extant Greek historical drama, Aeschylus makes effective use of the supernatural. While the plot is for the greater part, historic, the vision sent to

* Encycl. Britt. IIth Ed. Vol.I p.273

Atossa, the Queen Mother, and the Ghost of Darius add much interest to it.

Xerxes, at the head of his army, goes out to conquer Greece, and to take revenge upon Athens for the defeat of his father, Darius, at Marathon. The elders of the state meet to discuss the evil reports they have been receiving about the progress of Xerxes' army. Atossa, gorgeously robed, enters and relates to them a vision that she has beheld the preceding night.

* "I dreamed that two women in fair vesture, one apparelled in Persian garb, the other in Dorian attire, appeared before mine eyes; both in stature far more striking than are women of our time, in beauty flawless, sisters of the self-same race. As for the country wherein they dwelt, to one had been assigned by lot the land of Hellas, to the other that of the barbarians. The twain, to my fancy, seemed to provoke each other to a mutual feud; and my son, made aware of this, strove to restrain and to soothe them, and yoked them both to his car and placed collar-straps upon their necks. The one bore herself proudly in these trappingsand kept her mouth obedient to the rein. The other struggled and with her hands rent asunder the harness of the car; then, free of the curb, dragged it violently along with her and snapped the yoke asunder. My son was hurled to the ground and his father

* Aeschylus: The Persians --- p. 123 and p. 125

Darius stood by his side compassionating him. But Xerxes, when he beheld him, rent his garments about his limbs. --------

These are the terrors I beheld, and terrors are they too for you to hear. -----"

Later, when Atossa and the chorus are lamenting the dead heroes who fell at the battle of Salamis, the spirit of Darius, in response to their invocation, appears to them to give them advice. The spirit listens to the story of the Persian defeat and the annihilation of their fleet. He then tells them that their misfortunes are due to their own insolence and sacrilege, and that the ruin of Xerxes is due to his own folly. The spirit, predicting an even greater defeat at the battle of Plataea, urges them to desist from any further attempt to invade Greece.

* "Mark that such are the penalties for deeds like these, and hold Athens and Hellas in your memory.--------

Fare ye well, ye elders, and albeit amid troubles give joyance to your souls while to-day is yours; since to the dead wealth profiteth no jot."

Then the Ghost of Darius disappears, leaving the Persians to lament the ruin and disaster that has come upon them.

The _even against Thebes_

When Oedipus learns that he has unwittingly killed his father and married his mother, thus fulfilling the prophecy

*/ eschylus: The Persians --- p. 181

of the oracle at Delphi, he gouged out his eyes that they might not look upon the misery he had caused. Then his two sons, Eteocles and Polynices, who, in his stead, had been appointed to rule alternately, each for a year, quarrel with each other. Eteocles will not allow his brother to rule when his assigned time arrives. So Polynices goes to the king of Argos, to whose daughter he is married, and musters an army to march against Thebes.

An Argive chieftain with his soldiers advances against each of six of the gates of Thebes. Against the seventh and last one Polynices himself marches. Eteocles appoints a Theban chieftain to stand guard at each of the six gates, while he opposes his brother at the seventh. The two brothers slay each other, thus fulfilling an ancient prophecy in which Apollo foretold to Laius, the grandfather of Eteocles and Polynices, that he would lose his kingdom if he ever had any offspring.

This often referred to prophecy is the supernatural theme that dominates the entire play. The chorus lament the impending fate of Thebes.

* "Aye, of ancient time is the transgression I recount, and swift its retribution: yet unto the third generation it abideth; ever since Laius - in defiance of Apollo's best, albeit He thrice declared at Pytho, earth's central shrine,

* Aeschylus: Seven against Thebes ---p. 385-6

that he must die would he save his realm ----------

Ever since he, overborne by the perverse counselling of his nature, begat doom unto himself, even Oedipus, the son who slew his sire ---------- "

Again, a messenger refers to it when reporting to the people the result of the battle.

* "All goes well - at six gates; but the seventh, the august Commander of Sevens, Lord Apollo, took unto himself, fulfilling upon the house of Oedipus the follies wrought by Laius in days of old."

Later, the chorus is heard in the following chant.

** "O black curse of Oedipus, that hath now worked its full completion! "

They refer to a curse laid by Oedipus upon his sons because they mistreated him when ruling in his stead.

Over the corpses of the slain brothers, where their sisters Antigone and Ismene stand mourning, the chorus sings.

*** "Alas with many a wreath of woe have ye crowned your house! But at the end of all the Curses raised their shrill song of triumph, now that the race is turned in utter rout."

* Aeschylus: Seven against Thebes --- p. 389

** Aeschylus Seven against Thebes --- p. 393

*** Aeschylus: Seven against Thebes --- p. 401

The Prometheus Trilogy

From the Prometheus Trilogy, consisting of "The Fire-Bringer," "Prometheus Bound," and "Prometheus Unbound," it is impossible to select parts that are supernatural, for it is all supernatural except the part related to the unfortunate Io, hapless victim of the passion of Zeus.

When Zeus became ruler over the gods he planned to annihilate the race of man, and to create another race to take its place. But he was prevented from carrying out his plan by Prometheus, another Titan. Prometheus made himself the friend of man by teaching him the arts and crafts, and also by imparting to him the use of fire, which he had stolen from the gods, to whom alone it had hitherto belonged. To punish this rebellion against his sovereign authority, Zeus doomed Prometheus to be riveted to a crag on the Scythian seashore, and to remain thus for countless ages. And so there Prometheus suffers until such time as Zeus shall see fit to release him.

But Prometheus possesses a secret about Zeus. If Zeus marries Thetis, as he contemplates doing, he will lose his dominion over the gods, for from this union will be born a son who will be mightier than his sire. Although Zeus knows of his impending danger, the name of the goddess, espousal with whom is to bring about this doom, is known only to

Prometheus, who refuses to divulge it until Zeus releases him from the Scythian rock. The entreaties of Oceanus, of the daughters of Oceanus, and of Io, for whom Prometheus predicts further suffering, are all in vain. So, too, are the threats of Hermes, Zeus's insolent messenger, who is sent to Prometheus to learn his secret. Believing that he cannot die, since as a god his destiny is immortality, he stubbornly refuses to divulge the much-sought name, for he desires that Zeus shall fall from power. The daughters of Oceanus refuse to desert him although warned by Hermes that they will share his destruction. Finally, Prometheus defies Zeus.

* "Therefore let the lightning's forked curl be cast upon my head, and let the sky be convulsed with thunder and with the wrack of savage winds; let the hurricane shake the earth from its rooted base, and let the waves of the sea mingle with their savage surge the courses of the stars in heaven; and let him lift me on high and hurl me down to black Tartarus with the swirling floods of stern Necessity: <u>do what he will, me he shall never bring to death.</u>"

Then, after the daughters of Oceanus have vowed their loyalty, and Hermes has uttered his final warning, Zeus shows his omnipotence, which Prometheus himself describes.

* Aeschylus: The Prometheus Bound --- p. 311

* "Lo now it hath passed from word to deed - the earth rocks, the echoing thunder-peal rolls roaring past me; the fiery wreathed lightning-flashes flare forth, and whirlwinds toss the swirling dust; the blasts of all the winds leap forth and set in hostile array their embattled strife; the sky is confounded with the deep. Behold, this stormy turmoil advances against me, manifestly sped of Zeus to make me tremble. O holy mother mine, O thou firmament that dost revolve the common light of all, thou seest the wrongs I suffer."

As he utters these words, there is a great convulsion of the earth, and Prometheus with the daughters of Oceanus vanish from sight.

The Oresteia

The Oresteia, or The House of Atreus, as it is called by E.D.A.Morshead, in the translation from which the following quotations are taken, consists of "Agamemnon," "Choephoroe," (The Libation- Bearers) and "The Eumenides" (The Furies). This trilogy is about a curse laid upon the house of Atreus for a great wrong done. Menelaus and Agamemnon, the children of Atreus, wedded Clytemnestra and Helen, daughters of Leda. Paris, the son of King Priam of Troy, is the guest of Menelaus whose wife, Helen, he steals and bears away to his home. Then Menelaus and Agamemnon muster the forces of the Greeks

* Aeschylus: Prometheus Bound --- p. 314 15

to sail against Troy. To make favorable the winds, which are at first adverse, Aganemnon sacrifices to Artemis his young daughter, Iphigenia. They besiege Troy for nine years, and in the tenth year the city surrenders.

In the meantime, Clytemnestra, tired of living as a widow, and wroth at the sacrifice of her daughter, has espoused Aegisthus. When Aganemnon returns, bringing with him Cassandra, a concubine gifted with prophetic powers, they are both foully murdered by the queen, assisted by her paramour.

Her son Orestes, who was but a boy when this happened, had been sent into a neighboring city. Hearing later of his father's murder, he disguises himself as a traveller and obtains admission to the palace, where he slays his mother and Aegisthus.

After this terrible deed Orestes wanders afar, seeking peace. But he cannot find it, for wherever he goes the Furies pursue and madden him, to revenge the killing of Clytemnestra. Finally Orestes seeks help at the temple of Delphi. The god Apollo, in answer to his prayer, for it was at the command of Apollo that Orestes had killed Clytemnestra, casts a deep sleep over the Furies, and bids Orestes fly to Athens, where he will find safety. But the Ghost of Clytemnestra awakes the Furies, who follow Orestes even to Athens. Here the goddess Athena summons certain men to meet her so that together they

may decide the question of Orestes' guilt. They declare his deed was rightly done, and thus the guilt of matricide is washed away. The Furies are angered at Athena, but she appeases them by promising them a dwelling-place at Athens and great honor from the Athenians. So they dwell there in a cave under the Areopagus, and are called no more Furies, but the Gracious Goddesses.

* "And Orestes went back to his father's kingdom, and the curse on the house of Atreus was stayed."

Although the action of this story is performed by mortals, the incentive for the action is entirely supernatural. The misdeeds of Helen and of Clytemnestra are due to the curse pronounced against the house of Atreus. The war against Troy is in response to an omen read by the prophet Calchas in the appearance of two eagles.

** "Go forth to Troy, the eagles seemed to say -
And the sea-kings obeyed the sky-kings' word,
When on the right they soared across the sky,
And one was black, one bore a white tail barred."

"Such was the mighty warning, pealed of yore
Amid good tidings, such the word of fear,
What time the fateful eagles hovered o'er
The kings, and Calchas read the omen clear."

* The House of Atreus - E.D.A. Morshead - p. XIV.

** The House of Atreus - pp. 8 & 9

Aganemnon's cruel deed, the sacrifice of his daughter Iphigenia is of supernatural cause, for Calchas, the seer, has foretold that only when virgin blood has been offered in in sacrifice will Artemis send winds that will waft the ships of the Greeks to Troy.

* "Andsso he steeled his heart - ah, well-a-day -
Aiding a war for one false woman's sake,
His child to slay
And with her spilt blood make
An offering, to speed the ships upon their way."

The subsequent events, Clytemnestra's unfaithfulness, her fiendish murder of Aganemnon, and the punishment of her crimes by her son Orestes are all links in the chain of events which carry out the curse laid upon the house of Atreus many years before.

The Furies who pursue Orestes are supernatural, and so is the Ghost of Clytemnestra,which joins with them to torment the young man. The Furies while in the deep sleep cast upon them by Apollo, are thus addressed by the Ghost.

** "Sleep on! awake! what skills you sleep to me -
Me, among all the dead by you dishonored -
Me from whom never, in the world of death,
Dieth this curse, 'Tis she who smote and slew,

* The House of Atreus - p. I2

** The House of Atreus - pp I4I & 2 & 3

And shamed and scorned I roam? Awake, and hear
My plaint of dead men's hate intolerable.

List, ye who drank so oft with lapping tongue
The wineless draught by me outpoured to soothe
Your vengeful ire! how oft on kindled shrine
I laid the feast of darkness, at the hour
Abhorred of every god but you alone!
Lo, all my service trampled down and scorned!
And he hath baulked your chase, as stag the hounds;
Yea, lightly bounding from the circling toils
Hath wried his face in scorn and flieth far.
Awake and hear - for mine own soul I cry -
Awake, ye powers of hell! the wandering ghost
That once was Clytemnestra calls --- Arise!"

At this the Furies mutter softly, as though dreaming in their sleep. The Ghost continues.

"Mutter and murmur! He hath flown afar -
My kin have gods to guard them, I have none!"

The muttering continues. The Ghost talks again.

"Ye drowsed in sleep too deep to heed my pain!
Orestes flies, who me, his mother, slew."

At this, the muttering Furies make a confused outcry.

"Yelping, and drowsed again? Up and be doing
That which alone is yours, the deed of hell!"

Then the Furies give another loud cry. And the Ghost keeps on.

"Lo sleep and toil, the sworn confederates,
Have quelled your dragon-anger, once so fell!"

At these words, the Furies mutter in fierce, loud tones "Seize, seize, seize, seize - mark, yonder!"

And the Ghost replies

"In dreams ye chase a prey, and like some hound,
That even in sleep doth ply his woodland toil,
Ye bell and bray. What do ye, sleeping here?
Be not overcome with toil, nor, sleep-subdued,
Be heedless of my wrong. Up! thrill your heart
With the just tidings of my tongue, - such words
Are as a spur to purpose firmly held.
Blow forth on him the breath of wrath and blood,
Scorch him with reek of fire that burns in you,
Waste him with new pursuit - swift, hound him down!"

Then the Furies, roused to action, waken each other.

"Up, rouse another as I rouse thee; up!
Sleep'st thou? Rise up and spurning sleep away,
See we if false to us this prelude rang."

Then, in a chorus the Furies shout.

"Alack, alack, O sisters, we have toiled,
O much and vainly have we toiled and borne!
Vainly! and all we wrought the gods have foiled,
And turned us to scorn!"

The Furies continue.

"He hath slipped from the net, whom we chased he hath
'scaped us who should be our prey -
O'ermastered by slumber we sank, and our quarry hath
stolen away!
Thou, child of the high God Zeus, Apollo, hast robbed
us and wronged
Thou, a youth, hast down-trodden the right that to
godship more ancient belonged:
Thou hast cherished thy suppliant man; the slayer, the
God-forsaken,
The bane of a parent, by craft from our grasp thou hast
taken;
A god, thou hast stolen from us, the avengers, a
matricide son -
And who shall consider thy deed and say, It is right-
fully done?"

With these words, the Furies resume their pursuit of Orestes, and they do not cease again until his innocence has been decided.

Sophocles

Oedipus the King

In order to appreciate fully the supernatural element in the works of Sophocles, it is necessary to know the story upon which the tragedy of Oedipus is cased.

Laios, king of Thebes, grieving because he has no child, seeks counsel from the god at Delphi. The god advises him not to wish for children, for if he should have a son, he will surely die by that son.

* "Laios, Labdacos' son, thou askest for birth of fair offspring;
Lo, I will give thee a son, but know that Destiny orders
That thou by the boy's hand must die, for so to the curses of Pelops,
Whom of his son thou hast robbed, Zeus, son of Kronos, hath granted,
And he, in his trouble of heart, called all this sorrow upon thee."

Despite this warning, in the course of time, Jocasta, the wife of Laios, bears him a son. They give the boy to a shepherd, to be cast out upon the hill Kithaeron, thinking by this device to prevent the fulfillment of the oracle's prophecy.

Thirty years later, Laios again goes on a pilgrimage to Delphi, from which he never returns. He has been slain by some unknown person. At the time, little attempt is made by the Thebans to discover the facts about their king's death, for all their thought is bent upon the riddle of the Sphinx,

* Tragedies of Sophocles - [illegible] Humphre - p. 1.

who is making havoc of Thebes and nearby cities. The Thebans are seeking to destroy the power of the Sphinx by finding someone who can answer its riddle.

* "There lives upon earth a being, two-footed, yea, and with four feet,
Yea, and with three feet, too, yet his voice continues unchanging;
And lo! of all things that move in earth, in heaven, or in ocean,
He only changes his nature, and yet when on most feet he walketh,
Then is the speed of his limbs most weak and utterly powerless."

At this time there comes to Thebes a stranger, Oedipus of Corinth, son, it is said, of Polybos and Merope. He answers this riddle aright, and thus gains the power to slay the Sphinx. This is his answer.

** "Hear thou against thy will, thou dark-winged Muse of the slaughtered,
Hear from my lips the end, bringing a close to thy crime;
Man it is thou hast described, who, when on earth he appeareth,
First as a babe from the womb, four-footed creeps on his way,

* Tragedies of Sophocles - E.H.Plumptre - p. 1.

** Tragedies of Sophocles - E.H.Plumptre - p.1.

Then when old age cometh on, and the burden of years
weighs full heavy,
Bending his shoulders and neck, as a third foot
useth his staff."

In their joy at the conquest of the Sphinx, the people of Thebes choose Oedipus as their king, to take the place of the slain Laios. He marries the queen, Jocasta, and becomes a close friend of her brother, Creon. Oedipus and Jocasta have two sons and two daughters, and for a while all things prosper with them. But after a time, a pestilence falls upon the people of Thebes, and for relief from it they make supplications to the gods.

At this point, Sophocles begins his tragedy, "Oedipus Rex."

A priest, speaking for the people, implores Oedipus to find means to relieve the sufferers. Oedipus, suffering both fo for himself and for his afflicted people, replies that he has sent Creon, his kinsman, to seek counsel from the god at Delphi. Creon, returning just then, repeats the advice of the god.

* "I will then speak what from God I heard:
King Phoebus bids us chase the plague away
(The words were plain) now cleaving to our land,
Not cherish guilt which still remains unhealed."

This guilt unhealed is the murder of Laios, which has never been traced. Although Oedipus uses every available

* Tragedies of Sophocles - E.H.Plumptre - p. 6

means to discover the murderer, for some time he is unable to find even a clue. Finally, after much urging and threatening the blind seer, Tieresias, who knows, but is unwilling to reveal the identity of the murderer, says that it is Oedipus himself who killed King Laios. He tells also, that Oedipus is not foreign- born, as they have supposed, but is a native-born Theban, no other than the son of the slain King Laios. Horrified, Oedipus seeks proof. He recalls a prophecy made of him when he was a boy.

* "For Loxias said of old
That I would with my mother wed, and then
With mine own hands would spill my father's blood.
And therefore Corinth long ago I left,
And journeyed far."

When the disclosure of Tieresias proved as it is in the course of the tragedy, Jocasta kills herself by hanging, and Oedipus gouges out his eyes, that they may nevermore look upon the sorrow he has caused.

Antigone

After the death of Oedipus, Polynices with six Argive chiefs, marches against Thebes, where Eteocles, the brother of Polynices, rules as king. The two brothers die by each other's hands, and the people of Thebes choose Creon, as next of kin, to be the king. Creon decrees that Eteocles

* Tragedies of Sophocles - E.H. Plumptre - p.37

shall be buried with all honors. But for Polynices, who plotted to destroy his native city, and its gods, he forbids the rites of burial. Now, ever since the death of Oedipus, his two daughters, Antigone and Ismene, have been living in the palace of King Eteocles, their brother. When Creon issues the decree forbidding the rites of burial to Polynices, the two sisters grieve deeply. For by the law of the gods, no soul shall find rest after death until the body has received full rites of burial.

A few days after the battle, a guard reports that someone, in defiance of Creon's decree, has given burial rites to the corpse of Polynices. Creon, indignant at the defiance, orders the guards to find the guilty person. They return with Antigone, accusing her of setting aside the laws of Creon. The king asks her if she is guilty, and she replies.

* "Yes, for it was not Zeus who gave them forth,
Nor Justice , dwelling with the Gods below,
Who traced these laws for all the sons of men;
Nor did I deem thy edicts strong enough,
That thou, a mortal man, should'st over-pass
The unwritten laws of God that know no change.
They are not of to-day nor yesterday,
But live forever, nor can man assign
When first they sprang to being."

* Tragedies of Sophocles - E.H.Plumptre - p. 145

When Creon urges that Polynices did wrong in fighting to injure his native land Antigone makes this answer.

"Yet Hades still craves equal rites for all."

All efforts to soften the heart of Creon toward Antigone prove unavailing, and at his command, she is buried alive in a cave. Creon feels no repentance for his cruelty until the blind seer, Tiresias, prominent in all the stories connected with the tragedy of Thebes, prophesies disaster to Creon.

* "Know then, thou walk'st on fortune's razor-edge.
Soon shalt thou know, as thou hear the signs
Of my dread art."

Then he describes vividly the different omens he has seen, and in concluding gives Creon advice.

** ----------"For our altars all,
Our sacred hearths are full of food for dogs
And birds unclean, the flesh of that poor wretch
Who fell, the son of Oedipus. And so
The Gods no more hear prayers of sacrifice,
Nor own the flame that burns the victim's limbs;
Nor do the birds give cry of omen good,
But feed on carrion of a slaughtered corpse.
Think thou on this, my son: to err, indeed,
Is common unto all, but having erred,
He is no longer reckless or unblest,

* Tragedies of Sophocles - E.H.Plumptre - p. 164

** Tragedies of Sophocles - E.H.Plumptre - p.165

Who, having into evil fallen, seeks
For healing, nor continues still unmoved.
Self-will must bear the charge of stubbornness:
Yield to the dead, and outrage not a corpse."

Angered at the scorn with which Creon receives his advice, the seer hurls forth his terrible prophecy.

* "Know, then, and know it well, that thou shalt see
Not many winding circuits of the sun,
Before thou givest, as quittance for the dead,
A corpse, by thee begotten; for that thou
Hast to the ground cast one that walked on earth,
And foully placed within a sepulchre
A living soul; and now thou keep'st from them,
The Gods below, the corpse of one unblest,
Unwept, unhallowed, and in these things thou
Canst claim no part, nor yet the Gods above;
But they by thee are outraged: and they wait,
The slow though sure avengers of the grave,
The dread Erinnyes of the mighty Gods,
For thee in these same evils to be snared."

The words of the dread prophecy strike to the heart of Creon, and melt it to repentance. He orders that the entrance to Antigone's tomb be dug away. But it is too late, for the opened cave reveals the dead body of the brave girl suspended

* Tragedies of Sophocles - E.H.Plumptre - p. 167

from the top. And lamenting at her feet, with his arms clasped about her, is Haemon, her betrothed, the son of Creon. When Haemon sees his father, he attempts to kill him. Failing this, he kills himself by falling upon his sword. Haemon's death causes his mother, Queen Eurydike, to stab herself to the heart.

Thus is the prophecy of Tieresias fulfilled, and Antigone's noble obedience to the highest law proved right.

_Ajax

The tragedy of Ajax, or Aias, is based wholly upon a supernatural circumstance. Ajax, strongest of all save Achilles, of the heroes who fought against Troy, when leaving his home is given the following advice by his father.

* "---------- With thy spear, my son,
Strive thou to win, but win with help of God!
And he replied in foolish, vaunting speech,
My father, with God's help, a man of nought
Might victory win; but I, I trust, shall grasp
Without their aid that glory for myself."

His boastful words arouse the anger of the goddess Athena. When Achilles dies, it is proclaimed that his armor will be given to the bravest and best of all the host. Ajax claims it, thinking he is the worthiest because he has rescued the body of Achilles from shameful wrong. But the

* Tragedies of Sophocles - T.H.Plumptre - p. 315 - 16

angry Athena wills that the armor shall be given to Odysseus. Enraged by this injustice, Ajax plans to kill the Atreidae who are responsible for it. And he would have done this, but Athena turns his eyes so that he slays the flocks and herds of the host, believing them to be the Atreidae.

The tragedy begins with a scene between Athena, speaking unseen from the sky, and Odysseus, to whom she explains the fault of Ajax and its punishment. She brings Ajax before them, blinds him to the presence of Odysseus, and causes him to reveal his madness. Then she speaks to Odysseus.

* "--------- Thou see'st, Odysseus, all the might of Gods,
How great it is."

And Odysseus makes this answer.

**"--- For this I see, that we, all we that live
Are but vain phantoms, shadows fleeting fast."

Then Athena warns him.

***"So thou, then, seeing this, refrain thy tongue
From any lofty speech against the Gods,
Nor boast thyself, though excel in strength
Or weight of stored-up things. All human things
A day lays low, a day lifts up again;
But still the Gods love those of ordered soul
And hate the evil."

Ajax's realization of his madness, and his grief over the

*Tragedies of Sophocles - E.H.Plumptre - p. 293

**Tragedies of Sophocles - E.H.Plumptre - p.293

***Tragedies of Sophocles - E.H.Plumptre - p. 294

injustice he has suffered cause him to decide upon self-destruction.

* " ---------- I go to bathe
Where the fair meadows slope along the shore,
That having washed away my stains of guilt,
I may avert the Goddess's dire wrath."

He dies upon the point of his own sword, begging the gods for the rites of sepulture, so dearly prized by the Greeks.

** "O Zeus, (for this is right) be kind to me.
I ask but this, (no mighty boon, I trow,)
Send someone as a messenger to bear
The evil news to Teucros, that he first
May lift my corpse, by this sharp sword transfixed,
And that I may not, seen by any foe,
Before he sees me, be to dogs and birds
Foully cast forth, their quarry and their spoil;
So much, O Zeus, I ask thee."

Teucros does come and prepares to give his brother Ajax burial. But he is interrupted by Menelaus, and then by Agamemnon, both of whom forbid the burial. Their difference is finally settled by Odysseus, who, recognising Ajax as "a noble foe," prevails upon the two kings to permit his burial.

The supernatural effect of the lack of rites of sepulture motivates much of the action of the tragedy. In the following

* Tragedies of Sophocles - E.H. Plumptre - p. XII

**Tragedies of Sophocles - E.H.Plumptre - p.318

lines there are some allusions to it.

Menelaus said:

*" ---------- There is no man strong enough,
Be he who may, this body to entomb;
But cast forth here upon the sands
It shall be prey for birds that haunt the shore.

This fellow was mocker hot and proud:
Now I am lifted up, and charge thee there
This body not to bury, lest thou too,
By burying him, should'st need a burial."

Odysseus chides the two kings for their intended wrong.

**"The best and bravest of the Argive host,
Of all that came to Troia, saving one.
Achilles' self. Most wrong 'twould therefore be
That he should suffer outrage at thy hands:
Thou would'st not trample upon him alone,
But on the laws of God. It is not right
To harm, though thou should chance to hate him sore,
[illegible] lying dead."

And so the rites of sepulture are granted, and Teucros, the brother of Ajax, assisted by Odysseus, his noble enemy, performs those rites.

* Tragedies of Sophocles - E.H.Plumptre - p.326

** Tragedies of Sophocles - E.H.Plumptre - p.336

Electra

While the tragedy of Electra carries out a theme in which the supernatural is less prominent than it is in some of the other Greek tragedies, nevertheless its wealth of allusion, and its tracing of human actions to supernatural motives create in the play a supernatural atmosphere.

After Clytemnestra and her paramour, Aegisthus, have murdered Agamemnon, they rule as king and queen. Electra and Chrysothemis, the daughters of Agamemnon and Clytemnestra, are kept at the palace by their mother. She forces them to live a life that is little better than slavery, showing real cruelty toward Electra, who constantly rebels against her guilty mother and the wicked Aegisthus. By craft Electra has stolen away her little brother, Orestes, and has sent him to Phocis, a faithful follower of Agamemnon, to be reared. Her life at the palace in her native Argos, is made bearable only by looking forward to the day when Orestes, man-grown, and directed by Apollo, shall punish the murderers of his father. This desire for revenge, human though it is, is always due to the desire of the gods, and is planned under their direction. In urging her sister to show more spirit Electra refers to a curious superstition of the time. She describes the scene of their father's murder.

"Think if the dead, who sleep in yonder tomb
Will welcome kindly gifts like these from her,

* Tragedies of Sophocles - E.H.Plumptre - p.197

By whom, most foully slain as hated foe,
His feet and hands were lopped off shamefully.
He wiped upon his head the blood-stained knife,
As if to purge the guilt."

The Greeks believed that mutilating the corpse of a murdered man deprived him of the power to take revenge. To wipe the instrument of murder on his hair meant that his blood was upon his own head. And it was thus, Electra said, that Clytemnestra had treated the corpse of Aganemnon.

When Orestes reaches manhood, he travels to the Pythian shrine to learn from the gods by what device to wreak vengeance upon his father's murderess. Phoebus directs that without shield or host he shall subtly work the righteous deed of blood. He shall go as a Phokian stranger to his mother's house, bearing news of the death of Orestes. While there he must watch, and when opportunity comes, kill Clytemnestra and Aegisthus. Before the coming of the Phokian stranger, Clytemnestra has strange visions in the night, visions that impel her to bring funeral offerings to the tomb of her murdered husband, in order to appease the anger of the gods. At the tomb she finds Electra, who upbraids her, and condemns her who is "more my mistress than my mother," for her wicked deeds.

When Electra hears that Orestes is dead, she is in despair, for the hope that has borne her up through years of suffering dies with Orestes. In her mourning, again there is expressed

the supernatural importance of funeral rites

"So did'st thou die, and I, alas, poor me!
Did neither lay thee out with lustral rites
And loving hands, nor bear thee, as was meet
Lad burden, from the blazing funeral pyre;
But thou, poor sufferer, tended by the hands
Of strangers, comest, in this paltry urn,
In paltry bulk. Ah, miserable me!"

After Orestes has succeeded in killing his mother, the dominance of the supernatural theme is expressed in the words with which the chorus tell that the curse is now fulfilled.

"---------- Yes, the curse
Is now fulfilled. The buried live again:
For they who died long since now drain in turn
The blood of those that slew them."

Soon after, Aegisthus meets death at the hands of Orestes, and thus is the death of Agamemnon revenged, and the tragedy of Electra is ended.

The Maidens of Trachis, or The Trachiniae

In "The Maidens of Trachis," the action is based entirely upon causes that are supernatural, not because they originate in the religious beliefs and practices of the times, but rather because they spring from superstitions.

The fair daughter of Aeneus, Deianira, who is sought in

* The Tragedies of Sophocles - E.H.Plumptre - p. 221

** The Tragedies of Sophocles - E.H.Plumptre p. 232

marriage by many, becomes the bride of the great Heracles. After many years, during which he has been away from home most of the time, she mourns his absence. She tells with regret about one of her former suitors.

> ' ---------- My hand
> The river-god Acheloos came to seek,
> In triple form my father suing for me;
> At one time as a bull in bodily form,
> Then as a dragon wound his speckled length;
> And then with human trunk and head of ox,
> And from his shaggy beard there flowed the streams
> Of his clear fountains.'

Although symbolism was not common in drama until a later date, it exists in these forms of the river-god. The bull symbolizes the strength of the river, the dragon its winding course, and the human form with the head of an ox, the freedom of the river to wind at its own sweet will.

A messenger comes to Trachis, bearing news of the safety and of the many victories of Heracles. The messenger is followed by Lichas, leading a beautiful girl, Iole, and other captives taken by Heracles. He tells Deianira that Iole has been sent, not as a captive, but to become the bride of Heracles, who is overwhelmed with love for her. It is because he has been fighting to win her that he has remained so long away from home.

When Deianira, as a bride, had been going with Heracles to his home, the Kentaur Nessos had borne her across the river Evenos. In mid-stream, he touched her with rude hands and Heracles, seeing the action, shot him. When dying, Nessos gave Deianira a charm.

* "---------- If thou wilt take
The clotted blood that oozes from my wound
----------this shall be
Thy love-charm o'er the soul of Heracles,
That he shall never look on woman fair,
And love her more than thee."

Deianira, who has kept this charm through all the years, now decides that she will use it to win back her husband's love from the beautiful Iole. So she dips a robe in the clotted blood, and sends it as a gift to Heracles, with instructions that he must wear it first

" ----------showing it
On day of sacrifice, in sight of Gods."

On the day of sacrifice, after Heracles receives the robe, he wears it according to directions. But it is an agent of death rather than of love, for when he stands before the altar clothed in the robe

** "There came a sweat upon his flesh, and lo!
As though fresh glued by some artificer,

* Tragedies of Sophocles - E.H.Plumptre - p.260

** Tragedies of Sophocles - E.H.Plumptre - p.277

The tunic folds around his every joint,

And through his bones there went convulsive starts."

When Deianira hears of her husband's fate, she cannot be consoled at the thought of what she has unwittingly done; so in despair she ends her life.

In his death illness, Heracles is wroth at Deianira, for he thinks she plotted his death in revenge for his dalliance. But when he is told about the charm of Nessos, his anger is cooled,and he realizes that his death fulfills a prophecy of old. He tells Hyllos, his son.

* " ---------- For lo, to me

Long since it was revealed of my sire

That I should die by hand of none that live,

But one, who dead, had dwelt in Hades dark;

And thus the Kentaur-monster, as was shown,

Though dead, hath slain me who till now did live."

Euripides

Medea

Among the works of Euripides, Medea is one of the best-known. By the aid of Medea's magic, which she bestows upon him because Aphrodite has caused her to fall in love with him, Jason has overcome the dragon and the fire-breathing bulls who guarded the Golden Fleece, and has gained possession of it. So he takes the Fleece and Medea, promising to marry her when they arrive in Greece. While on the way, Medea

* Tragedies of Sophocles - E.H.Plumptre p. 280

devises the killing of her brother, who pursues them. Later, by her magic, she causes the daughters of Pelias to slay their father, who ruled over Iolkos, which really belongs to Jason. The people of Iolkos are so horrified by the deed, however, that Jason and Medea dare not remain there. They go on to Corinth, where they live in peace for ten years.

At the end of that time the king of Corinth prevails upon Jason to put away Medea, and to take as wife his daughter, the princess, and thus eventually become king of Corinth himself.

Medea fiercely resents the cruelty of the king, and the unmanly desertion of her husband. She rails about him continually, and pronounces upon him a terrible curse.

*" O Lady of Justice, O Artemis majesty, see it, O see it-
Look on the wrongs that I suffer, by oaths everlasting who tied
The soul of mine husband, that ne'er from the curse he might free it, nor free it
From your vengeance!- O may I behold him at last, even him and his bride,
Them, and these halls therewithal, all shattered in ruin, in ruin!"

Fearing that Medea may do some harm if she remains in Corinth, the king banishes her and her two children. Deaf to all her

* Tragedies of Euripides - A.S.Way - p. 68

entreaties for mercy, he allows her but one day to remain. But one day proves to be enough for Medea's revenge.

She does not know where she will go when her exile begins, for she dares not return to those whom she has injured. Fortunately, at this time Aigeus, king of Athens, appears in Corinth. He had been to the oracle at Phoebus, to learn how he could end his childlessness; for unless a child is born to him, his family will die out. Medea gains from a promise to welcome and protect her at his home, and binds him by oaths to keep this promise.

* Medea

"Swear by Earth's plain, and by my father's father
The Sun, and join the Gods' whole race thereto.
That from thy land thyself wilt never cast me,
Nor, if a foe of mine should hale me thence,
Wilt, while thou liv'st, consenting yield me up."

Aigeus

"By Earth, the Sun's pure majesty, and all
The Gods, I swear to abide by this thou hast said."

Medea then sends for Jason, and pretending that she has become reconciled to conditions, she prevails upon him to accept as a gift for his bride a fine-spun robe, and a golden diadem.

** "Blessings shall hers be, not one, but untold,
Who owneth ornaments which once the Sun,
My father's father, gave unto his offspring!"

*Tragedies of Euripides - A.S.Way - p. 94

** Tragedies of Euripides - A.S.Way - p. 102

The gifts, which are borne to the palace by Medea's sons, so please the princess that she dons them at once. Immediately she is stricken with a terrible illness, and the fine-spun robe devours her flesh. Her father, entering suddenly, falls to his knees, and holds her corpse in his arms. When he attempts to arise, he is unable to do so, for the fine-spun robe clings to him, and holds him down, and he shares his daughter's fate.

Jason seeks his two boys, fearing that the people of Corinth will revenge Medea's act upon their innocent heads. But he finds that Medea, fearing the same thing, has slain them herself. Jason then seeks to kill Medea. But she appears to him in mid-air in a chariot drawn by dragons. From this position she speaks to him.

*"Why shakest thou these doors, and would'st unbar,
Seeking thy dead, and me who wrought the deed,
Cease this essay: thine hand shall touch me never,
Such chariot hath my father's sire, the Sun,
Given me, a defence from foeman's hand."

Thus did Medea, daughter of the Gods, find tragedy because she used her supernatural powers; and thus did she escape the results of tragedy by the aid of supernatural power.

* Tragedies of Euripides - A.S.Way - p. 118

Hippolytus

Aphrodite, goddess of Love, is angry at Hippolytus, a son whom Hippolyta, queen of the Amazons, has borne to Theseus, king of Athens. The goddess is angry because Hippolytus will not worship her, giving all his reverence to the maiden, Artemis, goddess of the chase. In revenge, Aphrodite causes Phaedra, the young wife of Theseus, to become mad with love for Hippolytus. Phaedra endeavors to control this love, for she is determined not to be false to Theseus. But it causes her to fall ill, and no cure can be found for her illness. Her old nurse, learning the cause of the illness, seeks Hippolytus and begs him to reciprocate the love of the young queen in order to save her life. Hippolytus angrily refuses, indignant at the suggestion that he thus prove traitor to his father, and also that he abandon the chastity of his life.

Believing that Phaedra has been partly to blame for the nurse's suggestion, he reproaches her bitterly, saying that she has caused him to feel a never-dying hatred for women; and that because of her he will go away far from his father's house.

Phaedra determines to end her life, for she feels that she cannot face her husband after this great shame. But she will punish the insolent words and false accusations of Hippolytus. So when Theseus returns, for he has been away on a trip, he finds the corpse of Phaedra, one hand holding close a tablet. On this tablet he reads that his son

Hippolytus has violated his wife. He recalls an ancient promise made to him by Poseidon.

* "Father Poseidon, thou didst promise me
Three curses once. Do thou with one of these
Destroy my son."

Hippolytus is unable to exonerate himself, for before the nurse suggested the evil to him she had bound him to silence by an oath, which he will not break, even to prove his innocence. So he leaves his father's house, and becomes a wanderer.

A few days later a messenger brings news to Theseus that Hippolytus has been injured unto death. He describes the supernatural manner in which the injury was inflicted.

In obedience to his father's command, Hippolytus had left the city, and had driven toward Argo. As he was driving along the shore, the sea arose in a great column that reached to the sky.

** "Then from the breakers' midst and hugest surge
The waves belched forth a bull, a monster fierce,
With whose throat-thunder all the land was filled."

The horse, frightened at the dreadful sight, had upset the chariot, hurling Hippolytus against some cruel rocks.

Theseus, though still believing his son to be guilty, order orders that he be borne home. He thinks that this is a punishment of the gods upon his son for the sin he has

* Tragedies of Euripides - A.S.Way - p. 167

** Tragedies of Euripides - A.S.Way - p. 182

committed. But Artemis, the goddess worshipped by Hippolytus, appears to vindicate him.

"Theseus, give ear unto me,
It is Artemis, Leto's daughter, that nameth thy name:
Why dost thou joy in thy shame?
Thou hast murdered thy son unrighteously, thereto moved
Of the lies of thy wife unproved,
By infatuate folly all-manifest, lo, thou wast bound."

When the goddess has revealed all the truth about the matter, Theseus bitterly regrets his injustice to his son. But when the injured Hippolytus is brought in, Artemis helps the father and son to mutual peace and understanding. And so Hippolytus dies, mourned and honored by his father.

In this way did the jealousy of a goddess, through her supernatural power, bring destruction upon a beautiful life.

Alcestis

According to the Alcestis of Euripides, the god Apollo, condemned to serve for a time a mortal, becomes the herdsman of the Thessalian king, Admetus. So greatly does he grow to love Admetus, who is a just man, that he obtains from the Fates a boon for him. When the hour of death comes for Admetus, they will accept in ransom for his life, the life of whomsoever shall consent to die in his place. When it becomes known, the only one who will promise to ransom Admetus is his wife, Alcestis, and she promises through love for him. For her

*Tragedies of Euripides - A.S.Way - p.185

unselfishness, Alcestis is honored and praised by all men. But Admetus grieves with a constantly increasing grief, for the gentle Alcestis becomes dearer and dearer to him. When the time for his death comes, he wishes to give back the boon granted to him. But this is impossible, for no man might recall a pledge once given to the Gods.

After the death of Alcestis, but before her burial, Herakles, the son of Zeus, seeks hospitality at the home of King Admetus. In order not to violate the sacred duty of hospitality, the king refrains from letting Heracles know of his sorrow, telling him that the corpse is that of a stranger. Later, however, Herakles learns the truth. He decides to show his gratitude for the kindly guest-welcome given him by wresting Alcestis from the grasp of Death, and restoring her to her husband's home.

* " O much-enduring heart and soul of mine,
Now show what son the lady of Tiripis bare,
Elektryon's child Alkmene, unto Zeus,
For I must save the woman newly-dead,
And set Alcestis in this house again,
And render to Admetus good for good."

Soon after his departure, Herakles returns to the house of Admetus, leading a veiled woman. He begs Admetus to receive this woman into his house. But Admetus refuses, pleading loyalty to his wife, for he had promised the dying Alcestis

* Tragedies of Euripidies - A.S.Way - p. 42& 43

never to put any woman into her place. After much pleading, however, Herakles prevails upon him to at least receive and guard her as a guest. The moment Admetus gives this promise, Herakles lifts the veil of the woman, and discloses Alcestis.

Thus are two boons given to Admetus, one through the supernatural power of Apollo, and one by the supernatural power of Zeus, working through his son, Herakles.

Aristophanes

The Knights

In the comedies of Aristophanes, as in all comedies, the supernatural is used less frequently and less impressively than in tragedy, and is often in the form of allusion or of superstition.

In "The Knights", Aristophanes hurls ridicule at the conditions then existing in Athens, and at Cleon, who has been for several years the leading citizen of the city.

In the play, an elderly man, named Demus, typifies the Athenian people. Demus has a Paphlagonian steward who unmistakably represents Cleon, although that name is not spoken in the course of the play. Demosthenes and Nicias, two slaves of Demus, perform with an old sausage-seller, the action of the play. The opening speech, made by Demosthenes, contains the clue to the plot, and also an illustration of the manner in which supernatural material of a religious nature is used for allusion.

* " Alas! alas! for our misfortunes, alas! alas! May the gods miserably destroy the Paphlagonian, the newly-purchased pest, together with his schemings! For since the time that he entered into our family, he is always inflicting blows upon the domestics."

The lines of the comedy then narrate instances of the Paphlagonian's schemings, and of the blows he has inflicted. It is arranged that the sausage-seller, in whose favor the oracles and the Delphic shrine have conspired, shall oust the hated Paphlagonian, and take his place as the steward of Demus. Then follows a quarrel between the Paphlagonian and the Sausage-Seller, which is interrupted by Demus, whom they have annoyed. Demus hears their cause, and is convinced, particularly by the Paphlagonian's dishonestly filled treasure-chest, that the Sausage-Seller speaks the truth. So he dismisses his steward, and appoints Agoracritus, which is the real name of the sausage-seller, in his place. The Paphlagonian yields without resistance when he learns that it has all happened in accordance with the prophecy of the oracle.

Throughout the play there are frequent references to the gods and to the oracles, but these references are so flippant that they verge upon ridicule. This flippancy was probably was probably due to a growing distrust of the gods and of their wisdom in guiding the affairs of men.

Following are a few of the references.

* Comedies of Aristophanes - W.J.Hickie - Vol. I., p. 53

* " The oracle declares that first there arises a he p-seller, who shall be the first to hold administration of the state. ---------- After him is to arise a second, a sheep-seller.---------- Another man more abandoned than he shall arise, the Paphlagonian. ---------- A sausage-seller is the person who is to destroy <u>him.</u>"

This absurd prophecy explains the success of the sausage-seller.

Cleon invokes the gods.

** " Son of Erectheus, take heed of the way of the oracles, which Apollo uttered for you from the sanctuary by means of the highly-prized tripods. He ordered you to preserve the sacred dog with jagged teeth, who by snarling in your defense, and barking dreadfully in your behalf, will provide you pay: and if he do not this, he will perish. For many daws, though hated, croak at him."

The sausage-seller warns Demus in the words of the oracle.

*** "Beware, son of Erectheus, of the kidnapping dog Cerberus, who, fawning upon you with his tail, watching when you are dining, will consume your victuals, whenever you gape any other way: and he will go secretly into your kitchen by night, like a dog, and lick clean your plates and islands."

* Comedies of Aristophanes - W.J.Mickie - Vol., p. 59

** Comedies of Aristophanes - W.J.Mickie - Vol.,p.97

*** Comedies of Aristophanes - W.J.Mickie - Vol. I

There is much more of the same nature, all for the purpose of influencing Demus in the choice of his steward. When Cleon is convinced that the sausage-seller is the man foretold by the oracles as his successor, he speaks.

* " Ah me! the oracle of the gods is accomplished! Roll within this wretched man. My chaplet, fare thee well, albeit I leave thee unwillingly."

These illustrations show the manner in which the supernatural is used throughout the play.

The Clouds

"The Clouds," in which the author ridicules the teachings of Socrates, as opposed to the worship of the gods, has a more definite plot than that of the "Knights."

Strepsiades, a once wealthy land-owner, has been impoverished by his spendthrift son, Phidippides. He goes to the Thinking-School of Socrates, hoping to learn there how to avoid paying his debts. He is greatly impressed by the apparently supernatural power of Socrates invoking the clouds, who make up the chorus.

* * " O sovereign King, immeasurable Air, who keepest the earth suspended, and thou, bright Aether, and ye august goddesses, the Clouds sending thunder and lightning, arise, appear in the air, O mistresses, to your deep thinker. ---------- Come then, ye highly

* Comedies of Aristophanes - W.J.Hickie - Vol.I. p.107

** Comedies of Aristophanes - W.J.Hickie - VOL. I., p. 128-

honored Clouds, for a display to this man. Whether ye are sitting upon the sacred snow-covered summits of Olympus, or in the gardens of father Ocean, form a sacred dance with the Nymphs, or draw in golden pitchers the streams of the waters of the Nile, or inhabit the Maeotic lake, or the snowy rock of Mimas, hearken to our prayer, and receive the sacrifice, and be propitious to the sacred rites." Then loud claps of thunder are heard.

Strepsiades finds it impossible to learn the new philosophy His son, Phidippides, however, learns it to such good effect that he thrashes his father, and then by logic demonstrates to him that the thrashing was right and lawful. The father is then convinced of the error of the new school, and finding it in defiance of the gods, sets fire to it and burns it down. As it burns, he invokes the gods for forgiveness.

* " Ah me, what madness! How mad, then, I was, when I ejected the gods on account of Socrates! But, O dear Hermes, by no means be wroth with me, nor destroy me; but pardon me, since I have gone crazy through prating. And become my adviser, whether I shall bring action and prosecute them, or whatever you think. You advise me rightly, not permitting me to get up a law-suit, but as soon as possible to set fire to the house of the prating fellows."

So it was supernatural influence that caused the burning of the Thinking-School.

* Comedies of Aristophanes - J.J. Hickie - Vol. I., p. 178

The Birds

Aristophanes' " The Birds" may be said to be entirely supernatural, for its plot is developed by a series of supernatural incidents which occur in a supernatural setting. In reality, the author is satirizing and ridiculing the contemporary faults and follies of Athenian politics. But the tools of his satire and of his ridicule belong in the realm of the supernatural.

The play is the story of Peisthetairus, an Athenian citizen. He is so disgusted and discouraged at the mismanagement of public affairs in his own country that he sets out with a simple-minded companion, Euelpides, to seek his fortune in the Kingdom of the birds. There he meets Epops, the King of the Birds, who had formerly been Tereus, king of Thrace, but who had long before been transformed into a Hoopoe. The Hoopoe desired to bring improvement to the primitive, uncivilized race of birds. But the Birds were very unwilling to take advice from humans, whom they regarded as their natural enemies.

However, the Hoopoe prevailed upon his subjects, the Birds, to listen to Peisthetairus, who had a project that would benefit them all. And so the Athenian speaks. He reminds the Birds that they are really a nation of sovereigns; that they existed before the gods; and that because of this seniority the gods should acknowledge their authority. He said also that the Birds had always been adored by mankind. In proof of this he mentioned the Cock of Persia, the Kite of

Greece, and the Cuckoo of Egypt.

Peisthetairus then draws a pathetic picture of the fallen condition of the Birds. He describes them as stoned and pursued by boys, caught by fowlers, sold in the market-place, and finally cooked and served in greasy sauces and gravies. He deplores this sad condition, and proposes to remedy it in the following way.

* "-------- The birds shall in common repair
To a centrifugal point, and encamp in the air:
And entrench and enclose it, and fortify there;
And build up a rampart, impregnably strong,
Enormous in thickness, enormously long;
Bigger than Babylon· ----------

As soon as the fabric is brought to an end,
A herald or envoy to Jove we shall send,
To require his immediate, prompt abdication;
And if he refuses, or shows hesitation,
Or evades the demand; we shall further proceed,
With legitimate warfare avowed and decreed:
With a warning and notices, formally given,
To Jove, and all others residing in heaven,
Forbidding them ever to venture again
To trespass on our atmospheric domain, ----
---------- ----------
Another ambassador also will go

*Plays of Aristophanes - Vol.1, p. 160 -- trans. J.H.Frere

Despatched upon earth, to the people below,
To notify briefly the fact of accession;
And enforcing our claims upon taking possession;
With order in future, that every suitor,
Who applies to the gods with an offering made,
Shall begin with a previous offering paid
To a suitable Bird; of a kind and degree
That accords with the god, whosoever he be."

The plan of Peisthetairus is approved by the Birds, who proceed to carry it out. War, in the form of a blockade, is declared upon the gods. When Iris, a messenger of the gods, is caught infringing upon the blockade, she is captured and brought before Peisthetaurus, who releases her after a severe reprimand.

The news of the new colony founded by Peisthetairus spreads rapidly, and attracts various kinds of settlers. An informer, a parricide, and Kinesias, the dithyrambic poet, apply to become members of the new colony. Others come with suggestions or advice. Although they take a good deal of his time, Peisthetairus disposes of each one with amazing skill, and with a certain amount of satisfaction.

Finally, after the rampart is built, Prometheus comes to Peisthetairus. Prometheus had ever been a friend to man, and he has not changed in this respect. He tells the Athenian how to establish the supremacy of the Birds.

* " ---------- Jupiter's ruined.

From the first hour you fortified and planted
Your atmospheric settlements. Ever since
There's not a mortal offers anything
In the shape of a sacrifice."

He then tells that Jupiter is about to send ambassadors to Peisthetairus to treat for peace. Prometheus advises thus:

** " ---------- But, you must not consent
To ratify or to conclude, till Jupiter
Acknowledges the sovereignty of the Birds;
Surrendering up to you the Sovereign Queen,
Whom you must marry."

In due time, Neptune, Hercules, and Triballus, the ambassadors from the gods, arrive, and Peisthetairus treats with them in accordance with the advice of Prometheus. He triumphs over the gods, receives the Sovereign Queen as his bride, and is hailed by the Chorus of Birds as their King.

*** " O fortunate! O triumphant! O beyond
All powers of speech or thought, supremely blest,
Prosperous happy Birds! Behold your King,
Here in his glorious palace! Mark his entrance,
Dazzling all eyes, resplendent as a Star."

* Plays of Aristophanes - trans. J.H.Frere - Vol.1,p.208

**Plays of Aristophanes - trans. J.H.Frere - Vol.1,p.209

***Plays of Aristophanes - trans. J.H.Frere - Vol.1,p.219

The Frogs

"The Frogs," both in setting and in plot, is almost entirely supernatural. A brief outline of the plot will serve best to illustrate the supernatural nature of the comedy.

Bacchus, at whose festival so many Athenian dramas were presented, takes the part of a young man searching for a poet. He so deeply regrets the decline of tragedy that he decides to go ,disguised as Heracles, to the infernal world to bring back Euripides. He crosses the Arechusian lake, listening as he rows, to the chorus of the Frogs.

* "Brekekekex,coax,coax, brekekekex, coax, coax. Marshy offspring of the fountains, let us utter an harmonious strain of hymns, my sweet-sounding song, coax, coax, which we sung in Limnae around the Mysaean Bacchus, son of Jove, when the crowd of people rambling about in drunken revelry on the sacred festival of the Chytrae, marched through my demesne. Brekekekex, coax, coax."

In the infernal world, Euripides wants to hold the place of king of tragedy, but up to the present time Aeschylus has held it. Pluto has been presiding over them, but now he appoints Bacchus to decide which of the two wrote the better tragedy. There follows a masterly comparison of the two poets. Each one recites and interprets his own works, emphasizing effectively his peculiar traits. Euripides cannot produce

* Comedies of Aristophanes - W.J.Hickie - Vol.II., p.537

such dignified, weighty lines as those of Aeschylus. So, although Bacchus came for Euripides, it is Aeschylus whom he takes back into the world with him. And the place of Aeschylus in the lower world is thereafter filled by Sophocles.

The Drama of Rome

Seneca

Hercules Furens

Seneca, whose tragedies form the connecting link between ancient Greek tragedy and that of modern times, because it is the sole surviving tragic dramatic literature of the Romans, uses as material for his plays the same myths and legends as those that form the basis of Greek tragedy. Yet Seneca was not a mere translator. The style of his treatment and his introduction of different material give to his tragedies the effect of originality.

This is especially true in his method of using supernatural material. In Greek tragedy, mortals prayed to the gods. However awful the decrees of the supernatural beings, they must be listened to with attention and obeyed without hesitation. The gods made all conditions, and mortals bowed to those conditions.

In Senecan tragedy, this is not the case. Mortals make the terms, and the gods grant them, or do not grant them. This attitude of mortals creates a less reverend atmosphere. The worship of the gods is degenerated to a mere business transaction,- often a case of barter and sale.

In the tragedy of "Hercules Furens," Juno, who hates her stepson, Hercules, is infuriated because he has succeeded in performing the labors she had assigned him for the purpose of destroying him. In her wrath she determines to destroy him by madness.

Megara, the wife of Hercules, and Amphitryon, his reputed father, are mourning before an altar over the murder of Megara' Megara's father, Creon, the king of Thebes, and of her two brothers. In the midst of her mourning, Lycus, who has done the killing, and then has made himself king, enters and begs Megara to share the throne with him as queen. In punishment for her refusal, Lycus threatens to burn to death her and all her children.

> " Embrace the altar - no god shall snatch thee from me, not though earth's mass could be pushed aside and Alcides (Hercules) brought back in triumph to the upper world."

Just then the earth's mass is pushed aside, and Hercules, who is returning from his latest labor, the bringing of Cerberus from hell to the upper world, appears in answer to the the prayer of Amphitryon

> " O mightiest of gods, O ruler and sire of the immortals at whose hurtling bolts mortals tremble, check thou the impious hand of this mad king - why make vain

* Seneca's Tragedies - F.J. Miller - p. 49

-* Seneca's Tragedies - F.J. Miller - p. 49

prayers unto the gods. Wherec'er thou art, hear thou, my son. But why with sudden motion does the rocking temple totter? Why does the earth rumble? Infernal crashing has sounded from the lowest pit. Our prayer is heard. It is, it is the resounding tread of Hercules."

As Hercules appears, leading the dog Cerberus, and accompanied by Theseus, he is surprised to find his family mourning. When he learns the cause, he departs to slay Lycus. During his absence Theseus narrates the story of their journey into the lower world and back. As he concludes, Hercules enters, announcing the killing of Lycus. He prays thus, telling the gods what to do.

"Myself will I frame prayers worthy of Jupiter and me. May heaven abide in its own place and earth and sea, may the eternal stars hold on their way unhindered; may deep peace brood over the nations; may the harmless country's toil employ all iron, and may swords lie hid; may no raging tempest stir up the sea, no fires leap forth from angered Jove, no river, fed by winter's snows, sweep away the uptorn fields. Let poisons cease to be. Let no destructive herb swell with harmful juice. May savage and cruel tyrants rule no more. If the earth is still to produce any wickedness, let her make haste, and if she is preparing any monster, let it be mine."

* Seneca's Tragedies - F.J. Miller - p. 88

Immediately after this prayer, Hercules feels the madness coming upon him, and all things appear to him in wrong guise. Believing his wife and children to be the wife and children of Lycus, he murders them. After the madness has left him, and he realizes what he has done, he plans to end his own life.

> " Ye dire abodes of fiends, prison-house of the dead, ye regions set apart for the guilty throng, if any place of banishment lies hidden away beneath hell itself, unknown to Cerberus and us, hide me there, O earth: to the remotest bounds of Tartarus will I go and there abide O heart too fierce! Who can weep worthi worthily for you, my children, scattered through all my house. This face, hardened with woe, has forgotten how to weep. Give me my bow here, give me my arrows, give me my huge club."

Amphitryon tries to console him, saying that his act was not guilty because it was an error, and also that it was really the work of Juno. Hercules is finally influenced by Theseus not to kill himself, but to go to Athens, there, like Mars, he will be cleansed of blood-guiltiness, because of his kinship with the immortals.

* Seneca's Tragedies - F.J. Miller - p. 197 & 199

Thyestes

The exciting power in Seneca's tragedy of Thyestes is the ghost of Tantalus, doomed in punishment for his sins to come back to earth, and urge on his descendants to greater sin. A Fury pursues the Ghost, driving it on to do the allotted task. And well did the Ghost do his work.

His grandsons, Atreus and Thyestes, had murdered their brother Chrysippus. For this crime they had been banished by their father, Pelops, the king. But when Pelops died, Atreus returned and took possession of the throne. Thyestes, also desiring to rule, sought to gain the throne by evil means. He seduced Aerope the wife of Atreus, and prevailed upon her to assist him in obtaining the magical, gold-fleeced ram, upon the possession of which the right to rule depended. Atreus, in order to effect a complete revenge, plans a deed more terrible than any that has ever been committed.

He invites his brother, whom he had banished for his perfidy, to come back with his children, and to share the throne with him. He wishes to extend to Thyestes the hand of forgiveness, and to live in peace and friendship with him. Urged by his son Tantalus, Thyestes returns to accept his brother's offer, although inwardly he fears treachery. Atreus, expressing love and friendship, places the crown upon upon his brother's head. Thyestes accepts it, after he has expressed remorse for his guilt, and has offered, as a pledge

of his future good faith, his guiltless sons to their uncle. Soon after this has occurred, Atreus departs to offer sacrifice to the gods.

When the banquet of the day is over, Thyestes asks to see his sons, desiring to share with them his joy over the reconciliation. He has feasted and drunk to his heart's content. At his request, Atreus departs and soon returns, bearing a covered platter, which he sets before his brother. Then he removes the cover, revealing the severed heads of the two boys. He adds further to the horror of Thyestes by telling him that the meat upon which he has just feasted was the flesh of his two sons.

Atreus himself committed this deed of horror. It was accompanied by various supernatural phenomena. At the actual killing of the boys,-----

> * The grove begins to tremble: the whole palace sways with the quaking earth, uncertain whither to fling its ponderous mass, and seems to waver. From the left quarter of the sky rushes a star dragging a murky tail. The wine, poured upon the fire, changes from wine and flows as blood; from the king's head falls the crown, twice and again, and the ivory statues in the temples weep.

When the double murder had been accomplished, an unnatural darkness settled over the world. At the end of his feast, Thyestes is uneasy, feeling a vague premonition of evil.

* Seneca's Tragedies - F.J.Miller - p. 149

* " I accept this bounty of my brother's feast.--------
But what is this My hands refuse their service, and the cup grows heavy and weighs down my hand; the lifted wine recoils from my very lips; around my gaping jaws, cheating my mouth, it flows, and the very table leaps up from the trembling floor. The lights burn dim; nay, the very heavens, grown heavy, stand in amaze 'twixt day and night, deserted. What next? Now more, still more, the vault of the shattered sky is tottering; a thicker gloom, with dense shades is gathering, and night has hidden away in a blacker night. Every star is in full flight. Whate'er it is, I beg it may spare my brother and my sons, and may the storm break with all its force on this vile head."

When Thyestes asks that he may be given the bodies of his sons, in order to give them suitable burial, Atreus replies.

** " Thyself hast feasted on thy sons, an impious meal."

In this does the Ghost of Tantalus begin its work, plunging those of the house of Atreus into a series of awful deeds, which end with the slaying of the guilty Clytemnestra by her son Orestes.

Phaedra

The story of Phaedra, as told by Seneca, does not differ in any important way from the same story as told by Euripides.

* Seneca's Tragedies - F.J. Miller p. 171 & 172

** Seneca's Tragedies - F.J. Miller - p. 175

In the Euripides drama, Theseus, the husband of Phaedra, is merely away when Phaedra falls in love with his son Hippolytus. His return is expected at any time. Seneca adds a supernatural touch to the story by telling that Theseus has been absent from the earth for four years, having followed his friend Perithous into Tartarus (the lower world) to steal away its queen. Men believe that Theseus will never return.

Euripides tells that Phaedra fought bravely against her passion for her husband's son, determined not to yield to it, and resolved never to wrong Theseus. It is Phaesra's old nurse who reveals to Hippolytus the queen's love for him, for she fears the repressed passion will gnaw away the life of Phaedra. According to Seneca, Phaedra is a wanton, offering herself freely to Hippolytus, and even shamelessly begging for his love when he spurns her. This difference in the interpretation of Phaedra may be due to a difference in the motivation of her passion, as it is told by the two authors. Euripides says that Venus caused Phaedra to be afflicted with a love-madness for Hippolytus in order to punish him; for Hippolytus worshipped Artemis, the maiden goddess of the hunt, and scorned Venus, refusing all companionship with women. While Seneca allows the same qualities in Hippolytus, he tells that Venus sent the love-madness upon Phaedra because Apollo, the ancestor of Phaedra, had exposed a secret love-affair between her, Venus, and Mars.

In the Euripides drama, Phaedra kills herself before the return of Theseus, and he reads the accusation of Hippolytus from a tablet grasped in her hand. It is Artemis, then, the chaste goddess to whom Hippolytus had ever been faithful, who vindicates him, and proves to his father his complete innocence. In this account Hippolytus lives long enough to become reconciled with his father.

According to Seneca, while Phaedra yet lives, she accuses Hippolytus. Because of her accusation, Theseus banishes his son, who meets his death when leaving the city. When his corpse is brought back to his father's palace, Phaedra, unable to restrain her love and grief, vindicates Hippolytus by admitting her own guilt. Then, hoping to be united in death with the youth who had scorned her in life, she inflicts death upon herself by falling upon a sword.

Whatever the difference in the details of narration, both versions of Phaedra tell a story of intense human interest motivated entirely by the supernatural plotting of a goddess.

The Troades

The ten years' war between Greece and Troy was over. Troy was a heap of smouldering ashes; and the Greeks were on the coast preparing for departure. They delay, however, because a messenger, Talthybius, has told them of a dreadful prophecy made by Calchas, the seer. This prophecy said that the Ghost of Achilles demanded the sacrifice of Polyxena, daughter of Hecuba and Priam, and also of Astyanax, son of Hector and

Andromache. Many of the Greeks, among them Agamemnon, are opposed to this sacrifice, for they are tired of blood-shed, and the thought of inflicting death upon two innocent children is appalling. So they await the coming of Calchas, to obtain more definite information about the prophecy. Calchas speaks to them.

* " ' Tis at the accustomed price fate grants the Danai their voyage. A maiden must be sacrificed on the Thessalian chieftain's tomb; but in the garb in which Thessalian brides are wed, or Ionian, or Mycenaean, let Pyrrhus lead his father's bride to him. 'Tis so she shall be given duly. But it is not this cause alone which delays our ships; blood nobler than thy blood, Polyxena, is due. Whom the fates seek, from the high watch-tower let him fall, Priam's grandson, Hector's son, and let him perish there. Then with its thousand sails may the fleet fill the seas."

Andromache, Hector's widow, and the mother of little Astyanax, is made uneasy by a vision of the night, which she describes.

** " A brief slumber stole o'er my weary cheeks ---- and suddenly Hector stood before my eyes. ----- Shaking his head he said. "Rouse thee from slumber and save

* Seneca's Tragedies - F.J.Miller - p.155

** Seneca's Tragedies - F.J.Miller - p. 161

our son. O faithful wife! hide him: 'tis the only hope of safety. ----- Make haste, remove to any place soever the little scion of our house."

Andromache hides her son in the tomb of Hector, his father, thinking this place, at least, will be sacred to the Greeks, for they have sold Hector's body to the Trojans. She then pretends to Ulysses, when he comes for Astyanax, that the boy is dead. But the craft of Ulysses reveals her lie. He calls to Astyanax, pretending he has found him. Then, observing that Andromache trembles when he calls, he knows that Astyanax still lives. He then gives orders to have the tomb of Hector razed. Fear that the great stones will crush him to death causes Andromache to reveal her son's presence in the tomb. Ulysses then takes him to be sacrificed.

Through the persuasions of Helen, Polyxena is adorned as a bride and led forth to be the bride of death. When the two sacrifices have been completed, Hecuba speaks.

* " Go, go, ye Danai, seek now your homes in safety; let your fleet now spread its sails, and at ease plough the longed-for sea. A maiden and a boy have fallen. The war is done."

And so the supernatural appearance of Achilles as a ghost doomed to a cruel death the brave young Trojan prince and princess.

* Seneca's Tragedies - F.J.Miller - p. 221

Medea

For ten years the barbaric Medea had left her magic untouched, and had lived in peace and happiness with Jason, her husband, and their children. But now, at Creon's order, Jason has put her aside, and is about to marry the king's daughter. The barbaric nature of Medea is aroused, and she plots revenge for the injustice of Jason. Her nurse warns her against extreme action.

* " The Colchians are no longer on thy side, thy husband's vows have failed, and there is nothing left of all thy wealth."

In her answer, Medea recalls her magic.

** " Medea is left --- in her thou beholdest sea and land and sword and fire and gods and thunderbolts."

Creon banishes her from the kingdom, allowing her only a short time in which to mourn. During that time Jason comes and she reproaches him, reminding him of the many times her magic had enabled him to achieve what seemed impossible.

*** " O ungrateful man, let thy heart recall the bull's fiery breath, and, midst the savage terrors of an unconquered race, the fire-breathing herd on Aeetes arm-bearing plain, the weapons of the suddenly appearing foe when, at my order, the earth-born soldiery fell in mutual slaughter. Think, too, on the

* Seneca's Tragedies - F.J.Miller - p. 241

** Seneca's Tragedies - F.J. Miller - p. 241

*** Seneca's Tragedies - F.J. Miller - p.267

the long-sought spoil of the ram of Phrixus, the sleepless dragon, bidden to close his eyes in unknown slumber. ------ For thee my country has given place, for thee father, brother, and maidenhood --- with this dower did I wed thee. Give back to the fugitive her own."

Then she entreats Jupiter for justice.

* " Now, O most high Jupiter, thunder throughout thy heaven and stretch forth thy hand, thine avenging flames prepare, rend the clouds and make the whole earth quake. Let thy bolts be poised with hand that chooseth neither me nor him; whichever of us falls will perish guilty: against us thy bolt can make no error."

When Jason leaves her to go to his bride, Medea plots to send to the princess as gifts, a poisoned robe and a fire-containing necklace and diadem. Her nurse, terror-stricken, describes her magic ceremonies.

" With maddened steps she summons destructive agencies.--- Drawn by her magic incantations, the scaly brood leave their lairs and come to her. "Petty are the evils," she cries, " and cheap is the weapon which deepest earth begets: from heaven will I seek my poisons."

She then summons all the serpents.

" When she had summoned forth the whole tribe of serpents she assembled her evil store of baleful herbs.----- All

* Seneca's Tragedies - F.J.Miller - p. 277

plants that bloom with deadly flower, and all whose juices breed cause of death in their twisted roots --- all these she handles. ------- These plants felt the kn knife while Phoebus was making ready the day: the shoot of that was clipped at midnight; while this was severed severed by finger-nail with muttered charm.

She seizes death-dealing herbs, squeezes out serpents' venom, and with these mingles unclean birds, etc. ----- She adds to her poisons words no less fearsome than they. But listen. She chants her incantations. All nature shudders as she begins her song."

Medea enters, singing an incantation.

* " I supplicate the throng of the silent, and you, funereal gods, girt by the banks of Tartarus. Leaving your punishments, ye ghosts, haste to the new nuptials. ----- Now, summoned by my sacred rites, do thou, orb of the night, put on thy most evil face and come, threatening in all thy forms. -- -- Phoebus has halted in midheaven, and the Hyades, moved by my incantations, totter to their fall. The hour is at hand, O Phoebe, for thy sacred rites."

She then offers various gifts to Hecate.

** " To the I offer these wreaths, wrought with bloody hands, each entwined with nine serpent coils: to thee,

* Seneca's Tragedies - F.J.Miller - p. 291

** Seneca's Tragedies - F.J.Miller - p. 295

these serpent limbs which rebellious Typhoeus wore.---- In this is the blood which Nessus, the traitor ferryman, bestowed as he expired. ----- To thee, tossing my head, and with bended neck, I have uttered my magic words;- -- to thee with bared breast will I as a maenad smite my arms with the sacrificial knife. Let my blood flow upon the altars; accustom thyself, my hand, to draw the sword and endure the sight of beloved blood.

(She slashes her arm and lets the blood flow upon the altar.)

Self- smitten have I poured forth the sacred stream. ------- Do thou now (she takes a phial) poison Creusa's robe that, when she has donned it, the creeping flame may consume her inmost marrow. Within this tawny gold (she takes a casket) lurks fire, darkly hid. Prometheus gave it to me, ------- and taught me by his art how to store up its power. ------- Give sting to my poisons, Hecate, and in my gifts keep hidden the seeds of fire. Let them cheat the sight, let them endure the touch; let burning fire penetrate to heart and veins: let her limbs melt and her bones consume in smoke, and with her blazing locks, let the bride outshine her wedding-torches. My prayers are heard: thrice has bold Hecate bayed aloud, and has raised her accursed fire with its baleful light. Now all my power is marshalled."

The sending of the gifts to Creusa, the fatal result of those gifts, Medea's killing of her sons, and her escape from Jason's wrath in a winged car drawn through the air by dragons, are all told in the Senecan tragedy much as they are in that of Euripides. The realistic description of the magic rites performed by Medea gives to Seneca's work a distinctly different kind of supernatural atmosphere from any found in the Greek tragedies. It is less religious than the supernatural material in the preceding dramas, and it has much in common with that used later.

Terence

Phormio

In Terence's comedy, "Phormio," there is a little of the supernatural. It is an amusing tale about a Parasite, named Phormio, who provides false evidence to enable a young noble, Antipho, to marry a portionless girl with whom he had fallen in love. Antipho's father, Demipho, is away from home, so his consent cannot be asked. Besides, it would be useless to ask it, for he would object, not only because the girl was portionless, but also because he had already chosen a wife for his son.

It turns out that the portionless girl, Phanium, is the very girl destined by him to be his son's bride; so every one is happy in the end.

The play contains sec

The play contains several to supernatural agencies, but none important enough to influence the action.

* " My angry Genius for my sins ordained it." This refers to the Guardian Deity believed to be possessed by each man.

** " I'll home, and thank the Gods for my return." This is a reference to the custom of giving thanks to the Household Gods (Lares or Penates) upon returning from a journey.

*** " You uttered Oracles." This refers to the oracles generally accepted at that time.

**** " A thousand reasons. Since I made this fatal bargain,
Omens and prodigies have happened to me.
There came a strange black dog into my house.
A snake fell through the tiling. A hen crowed.
The soothsayer forbade it. The diviner
Charged me to enter on no new affair
Before the winter. --- All sufficient reasons."

This quotation expresses a number of popular superstitions.

***** " O Jupiter! the gods take care of us."

****** " You are the gods' chief favorite, Antipho."

These inconsequential references to supernatural matters furnish evidence that in the background of the popular mind

* Comedies of Terence - G.Colman - p.200

** Comedies of Terence - G.Colman - p. 228

*** Comedies of Terence - G.Colman - p. 251

**** Same - p.263 ***** Same - p. 275

****** Same - p. 279

this element existed, though it had no important part in plays of this type.

Adelphoe

In "Adelphoe" or "The Brothers" there is found even less supernatural material than in "Phormio." A few careless remarks such as "By Hercules," or "By Jupiter," or "The Gods defend us," have little meaning in the play except to show the unconscious attitude of mortals toward supernatural beings.

The Merchant

In "The Merchant," Terence makes more liberal use of supernatural material.

While on a business trip to Rhodes, Charinus, a young Athenian merchant, meets a beautiful slave-girl named Pasicompsa. He becomes so enamoured with the girl that he buys her, and brings her back to Athens as his mistress.

In order to learn something about his son's business management, Demipho, the father of Charinus, visits the ship, and while there,he discovers Pasicompsa. He too, falls in love with her. Charinus tells him that the girl was bought as a gift to his mother. But Demipho thinks she is too delicate and too refined to be a servant. So he offers to buy her for one of his friends, who, he says, has fallen in love with her. But Charinus too, has a friend who wishes to buy her. In the end, Demipho outbids his son and takes Pasicompsa. She is taken to the home of Demipho's friend,

Lysimachus, until an apartment is found for her.

The unexpected return of Lysimachus' wife, who had been away when the arrangements were made, and her anger at finding a strange woman in the house brings about the explanations which lead to a satisfactory arrangement at the end. Demipho is made to realize that he is too old for wantonness, Lysimachus is reconciled to his wife, and Pasicompsa and Charinus are restored to each other.

In this play Demipho has a dream which foretells with accuracy the action of the play.

* " How many ways the Gods make sport of men!
How strangely do they fool us in our sleep!
As I last night experienced in my dream.
Me thought I bought a beautiful she-goat,
And lest she should offend another goat
I had before at home or lest the two,
Together in one place, should disagree,
Methought I gave her to the custody
Of an old ape. ----- "

The goat made trouble for the ape by seizing his wife's dowry. So the ape begs Demipho to take away the goat. While Demipho is wondering what to do, a young kid comes along and carries off the goat, laughing at Demipho, who is left lamenting and bewailing his loss.

* Comedies of Terence p. 322

The play contain frequent references to the supernatural.

* " O horrid omen! dreadful augury!

** " The Gods forbid! 'Tis the Gods'doing."

*** " They say the Bacchanals tore Pentheus piecemeal."

**** " I'll beg Achilles to lend Hector's ransom."

***** " Well, give me something, Syra,
To offer at our neighbor-altar."

****** " Take
This branch of laurel.
Apollo, I beseech you to grant peace,
And health and safety to our family
And to my son prosperity."

The last allusion is to a customary ceremony to the household gods, a ceremony always celebrated upon return from a voyage. An altar to these gods was found at the door of every house. The same gods are invoked in the following passage

******* " Once more, ye sacred doors, I bid you hail
And to that greeting join, Farewell forever!

Ye Household Deities, who guard my parents,
And shed your influence on our family
To you I recommend their lives and fortunes.
I must seek other household gods -----
At Athens I abide no more."

* Comedies of Terence -p.324 ** Same p. 325 *** Same p. 3
*** Same p. 338 **** Same p. 340 ***** Same p. 356
****** Same p. 357 ******* Same p. 370

These passages and others of less importance show that in some of the Roman comedies supernatural material provides a dominant note.

Plautus

Amphitryon

Plautus's "Amphitryon" is a burlesque using as its theme the birth of Hercules as a result of the secret visits of Jupiter to Alcmena.

Amphitryon is away at war. During his absence, Jupiter, who is in love with Amphitryon's wife, Alcmena, visits her disguised as her husband. Never doubting that it is really her husband, she receives him with joy. When he is leaving, he vows his love for her.

* " Not, by Pollux, that I am weary either of my home or you." And later,

" Darling, there's no other woman that I love as I love you."

Mergury, who accompanies him, says in an aside,

" Don't let Juno know it or you'll put her in a pretty stew!

Then I'll warrant you would rather be Amphitryon than Jove."

When Amphitryon himself returns after a long absence, he is at first bewildered by the many evidences of his own

* Comedies of T.Maccius Plautus- E.H.Sugden - p. 44

recent visit to his wife. But eventually he becomes angry, accusing Alcmena of infidelity. Confident of her own innocence and indignant at his accusation, she is equally angry. Finally Jupiter decides to make peace between them. He arranges that Alcmena shall give birth to twins, one of whom shall be his son and the other the son of Amphitryon. Bromio, Alcmena's maid, describes one of the infants.

* "O how big he was and strong!
All the swaddling clothes were useless: for his limbs
were far too long. ---------
When we'd put them in their cot,
Two great crested snakes came gliding,
And into the tank they got: ----------
Soon as they behold the babies, straight toward the cot they glide. ----- Then that baby saw the snakes, as if in play ------ quick he jumps from his cradle and attacks them right away. -------- That baby killed the snakes. Then the king of gods and men, most sovereign Jupiter, said that baby was his offspring by whose hand the snakes were dead."

Amphitryon, not unwilling to share his privileges with a god, is then reconciled to Alcmena, and Hercules is brought up as his son.

Thus Plautus used even the sacred gods as material for his comedy.

* Comedies of T.Maccius Plautus - E.H.Sugden - p.79 & 80

Aulularia; or the Pot of Gold

In the "Aulularia" the plot is supernatural in that it is entirely directed by Lar, the God of the Household.

The miserly Euclio has inherited from his father only a farm so poor that he is obliged to work very hard to get a living from it. A pot of gold is hidden on the farm, but because Euclio's father had not honored sufficiently the household gods, he had never found the gold, but died as he had lived, in poverty. Euclio, too, neglects these gods, but his daughter Phaedra honors them daily, bringing them gifts of frankincense and garlands. So for her sake Euclio arranges to have Euclio find the treasure. From the moment that he finds it Euclio knows no peace of mind through fear of losing it again. First he hides it in one place, and then in another, always fearing thieves, and suspecting even his servant of intent to rob him.

Megadorus, a rich old man who lives near Euclio, seeks and obtains Phaedra's hand in marriage. But she has already fallen in love with and promised to marry Lyconides, the nephew of Megadorus. Strobilus the slave of Lyconides, learns where Euclio has hidden the pot of gold, and he steals it.

Great is the outcry made by Euclio over his stolen treasure Presently Lyconides restores it, pretending that he has found it; but he makes as a condition of its restoration, the hand of Phaedra in marriage.

All this the gods planned in order to bring happiness to a maiden who had honored them.

The Drama of England

The Miracle Plays

The Miracle Plays, which were the earliest plays produced in English, are made up entirely of supernatural material for they are entirely religious in character. The Roman drama became so corrupt that, largely through the ever-increasing influence of the Christian Church, for a time it ceased to exist. This same church then became responsible for the re-birth of drama.

The clergy began the practice of representing dramatically certain events in the life of Christ. So long as they were presented in the churches, they were known as liturgical dramas. But after a while, as the churches became over-crowded whenever one of these dramas was given, they began to present them in the church yards, and later in the market place or other convenient spot, calling them miracle plays. The next step was the secularization of the drama. The miracle plays were presented by members of the various guilds, who played them on pageant-wagons. They continued, however, to make use of supernatural material. All the miracle plays were dramatic representations of Bible stories.

Quem Quaeritis

The oldest extant liturgical play is "Quem Quaeritis." It represents the scene at the resurrection of Christ, and the dialogue is the interview between the three Marys and the Angel. This very simple arrangement has been greatly elaborated

in other productions.

* The Angel, concerning the resurrection of Christ:

Whom do you seek in the tomb, worshipers of Christ?

Reply of Holy Women:

Jesus of Nazareth, who was crucified, O dweller in Heaven.

The consolation of the voice of the Angel:

He is not here, He has risen as He foretold; go announce that he is risen, saying:

Song of the Holy Women to all the clergy:

Hallelujah! The Lord has risen to-day, a brave lion, Christ the son of God!

Let the Angel say:

Come and see the place where the Lord was laid, Hallelujah! Hallelujah!

Let the Angel say again:

Go quickly and tell the disciples that the Lord has risen, Hallelujah!

Let the women sing in unison, with shouts of joy:

The Lord has hung on the cross for us, has risen from the tomb, Hallelujah!

The Second Shepherd's Play

The Second Shepherd's Play narrates the experiences of the shepherds on the night the birth of Christ the King, was announced to them. The shepherds enter singly, each one

* Introduction to Drama - Hubbell and Beaty - p. 80

talking of his trials and his hardships, and regretting the evils of the times. Presently Mak, a yeoman, joins them, and adds the story of his troubles to those already told. After awhile the shepherds lie down, inviting Mak to lie with them. He accepts, apparently with gratitude. But when he is certain that the shepherds are sleeping, he arises, steals a sheep, and takes it to his cottage.

Hearing the footsteps of the shepherds who have awakened and discovered their loss, Gill, Mak's wife, wraps the sheep in baby-clothes and takes it to bed with her, pretending it is a new-born babe. The ruse works, and the shepherds depart.

One of them, however, has an afterthought. Returning to Mak's cottage to make a gift to the baby, he pulls back the coverlet to see the child, and the trick is discovered. In punishment, the shepherds toss Mak in a sheet until they are tired. Then he is released, and they go back to their flocks. On the way, they are about to lie down because of their fatigue, when the Angel of the Lord appears to them, and speaks.

* " Gloria in excelsis!
Rise, herdsmen gentle, attend ye, for now he is born
From the fiend that shall rend what Adam had lorn,
That warlock to shend, this night is he born,
God is made your friend now on this morn.
Lo, thus doth He command -
Go to Bethlehem, see
Where He lieth so free,

* Second Shepherds Play - Riv. Lit. Series No. 191 p.59

In a manger full lowly

'Twixt where twain beasts stand."

The angel then disappeared, and the shepherds, obeying his commands, sought and found the Christ-Child. When they had finished praising and adoring Him, Mary, the mother of the Babe, spoke to them.

* "The Father of Heaven this night, God omnipotent,
That setteth all things right, his Son hath He sent.
My name He named, and did light on me ere that He went.
I conceived Him forthright through His might as He meant.
And now He is born.
May He keep you from woe
I shall pray Him do so.
Tell it forth as ye go
And remember this morn."

Curiously enough, in this play, in which the supernatural material is is so impressively religious, there is, in the interlude of Mak, an admixture of superstition with a hint of magic. When Mak is stealing the sheep, he draws around the sleeping shepherds a circle, and he pronounces these words as he draws it.

** " About you a circle as round as a moon,
Till I have done what I will, till that it be noon,

* Second Shepherd's Play - Riv. Lit. Series - p. 63

** Same - p. 41

That ye lie stone-still, a few good words soon
Of might:
Over your heads my hand I lift.
Out go your eyes! Blind be your sight!"

Probably a folk-tale was the basis of the interlude of Mak. which is thus used as an incident preceding the dramatic representation of the most sacred event in history.

The Brome Abraham and Isaac

"Abraham and Isaac" is a delightful miracle play, intensely dramatic in structure, and essentially supernatural in material.

In the first scene Abraham, who enters with his young son Isaac, thanks God for his many blessings, especially for Isaac, whom he loves more than all his other children. He begs for health and grace for Isaac, and then starts to fo home.

Then God speaks, commanding his angel to require of Abraham, as a test of his obedience, the sacrifice of his son Isaac. Abraham, though sorely troubled, promises to obey.

*
" For though my heart be in heaviness set
The blood of my own dear son to see,
Yet will I not withhold my debt,
But Isaac, my son , I will go get,
And come as fast as ever may be."

* Riverside Literature Series No. 191 - p. 11

The boy Isaac is filled with dread when he looks upon his father's face, but when Abraham tells him the command of God, he expresses willingness to be sacrificed.

* " Now, father, against my Lord's decree,
I shall never murmur, loud or still.
He might have sent me a better destiny,
If it had been his will."

As Abraham is about to lower his sword to take the life of Isaac, the angel appears, and takes the sword from him.

** " Our Lord a hundred times thanketh thee
For the keeping of his commandment.
He knoweth thy will and also thine heart,
That thou fearest him above everything."

The angel then shows a ram which the Lord will accept as sacrifice instead of Isaac. And Abraham and Isaac rejoice exceedingly, and give praise to God for His mercy.

The Morality Plays

Everyman

In the morality plays, which were a development from the miracle plays, supernatural material is often introduced. "Everyman" is the most beautiful of all the morality plays. In it God speaks first.

*** " I perceive, here in my majesty,
How that all creatures be to me unkind,

* Riverside Literature Series No. 191 - p. 15

** Riverside Literature Series No. 191 p. 21

*** Riverside Literature Series No. 191 p. 67 & 68

Living without fear, in worldly prosperity,
Drowned in sin, they know me not for their God.
They use the seven deadly sins damnable
Every man liveth so after his own pleasure.
All that live grow more evil apace
Charity is by all forgot.
They thank me not for the pleasure that I for them meant
I must needs upon them justice do
On every man living without fear
Where art thou, Death, thou mighty messenger?"

When Death enters, God commands.

* " Go thou to Everyman
And show him in my name
A pilgrimage he must on him take
Which he in nowise may escape,
And that he bring with him a sure reckoning
Without delay or any tarrying."

So Death comes into the world, and approaches Everyman.

** " I am Death that no man fear
For every man I arrest and no man spare
For it is God's commandment
That all to me should be obedient."

Everyman, after pleading in vain with Death, begs that he may be accompanied. Death gives permission. So Everyman calls

* Riverside Literature Series No. 191 - p. 68

** Riverside Literature Series No. 191 - p.70

upon Fellowship, Kindred and Cousin, Worldly Goods, Good Deeds, Knowledge, Confession, Beauty, Strength, Discretion, and Five Wits, each in turn. All desert him except Good Deeds, who leads him to repent of his evil deeds, and to prepare for the grave, into which, in the end, he goes willingly. Then the angel appears, and sings.

* " Come, excellent elect spouse to Jesu!
Here above shalt thou go,
Because of thy singular virtue.
Now thy soul from thy body is taken, lo!
Thy reckoning is crystal clear.
Now shalt thou into the heavenly sphere,
Unto which ye all shall come
That live before the day of doom."

Then the angel disappears.

The World and the Child

In the morality play "The World and the Child", which is also classed as an interlude the World (Mundus) speaks first to the Infant, warning him what to expect on his journey through life. The Child as a careless Wanton, goes happily through childhood and then through Youth, led by Lust and Liking. In Manhood, he is guided by Might and led astray by Folly, although always restricted by Conscience. Perseverance comes also, and leads him to Old Age. Then, assisted by Conscience and Perseverance, he passes happily through Old Age to God.

* Riverside Literature Series No. 191 - p. 101

Interludes

The Four P's

The interlude of "The Four P's" is about a Palmer, a Pardoner, a 'Pothecary, and a Pedlar, and from this fact it takes its name. In it is found a mingling of early Christian faith with common and even vulgar superstition.

The Palmer relates his experiences first. He has travelled to every known shrine and place of worship to obtain forgiveness for his sins. When he has finished telling about his experiences, the Pardoner (a Priest) reproaches him, saying that the pardon could have been obtained at home from him. And he adds that it would have been much cheaper for the Palmer

* " Give me but a penny or two-pence
And as soon as the soul departeth hence,
In half an hour or three-quarters at the most,
The soul is in heaven with the Holy Ghost."

Then the 'Pothecary joins in the conversation, and later the Pedlar, all discussing means of salvation, interspersed with topics of local interest. Finally they decide to amuse themselves by telling lies, each making it his aim to tell the biggest one. The Pardoner gives some curiously superstitious ideas about salvation.

** " Kneel down all three, and when ye leave kissing
Who list to offer shall have my blessing

* Dodsley's Old English Plays - Vol. I. p. 346

** Dodsley's Old English Plays - Vol. I. p. 361

Friends, here shall ye see even anon
Of All-Hallows the blessed jaw-bone
Kiss it hardily with good devotion."

And later he says:

* " Sirs, behold, here ye may see
The great toe of the Trinity;
Who to this toe any money voweth,
And once may roll it in his mouth,
All his life after I undertake,
He shall never be vexed with the tooth-ache."

Still later he continues;

** " Well let that pass and look upon this.
Here is a relic that doth not miss
To help the least as well as the most
This is the buttock-bone of Pentecost."

And then again:

*** " ---------- Here is a whipper:
My friends unfeigned: here is a slipper
Of one of the Seven Sleepers, be sure
Doubtless this kiss will do you great pleasure,
For all these days it shall so ease you
That none other savours shall displease you."

The Seven Sleepers are said to have lived at Ephesus in the time of Emperor Decian. Because they were commanded to

* Dodsley's Old English Plays - Vol.I. p. 362

** Dodsley's Old English Plays - Vol.I. p. 362

*** Dodsley's Old English Plays - Vol.I. p. 363

offer sacrifice in the pagan manner, they fled to a cave in Ceylon, where they fell asleep, and slept three hundred seventy-two years, (two hundred years, according to Encycl. Britt.IIth edition, Vol. 24, p.709) awaking in the reign of Theodosius.

The Four Elements

In this interlude, explained by the Messenger, Natura Naturata, Humanity, and Studious Desire discuss various scientific matters as they were known at that time. They talk about the four elements, earth, water, air, and fire, about the shape, size, and position of the earth, cosmography, the generation and use of stone, about metal, plants, and herbs, about springs, rivers, and volcanoes, the cause of tides, of rain, of snow, and of hail, and the cause of winds, of thunder, of lightning, of blazing stars, and of flames flying in the air. The discussion is interrupted from time to time by Sensual Appetite, by the Taverner, by Experience, and by Ignorance. But despite interruptions, the discussion occupies most of the play. Nearly all of the scientific phenomena are discussed in such a way that they seem like supernatural phenomena.

Hickscorner

Like " The Four P's," " Hickscorner," interesting because it is the most ancient drama printed in English, contains a mingling of superstitious beliefs and religion.

Pity, an aged pilgrim, is joined by Contemplation and

Perseverance, two holy men. Freewill, a debauchee, presently joins them, and they all engage in a discussion of the times, regretting its wickedness. Presently Hickscorner, a libertine but lately returned from his travels, enters and scoffs at religion. After a lengthy discussion, the three holy men succeed in converting Freewill and Hickscorner, and the end of the interlude is purely religious in character.

* " God's law keepeth truly every day:
And look ye forget not repentance,
Then to heaven ye shall go the next way,
There ye shall see in the heavenly quere
The blessed company of saints so holy
That lived devoutly while they were here:
Unto the which bliss I beseech God Almighty
To bring there your souls that here be present,
And unto virtuous living that ye may apply,
Truly for to keep his commandments;
Of all our mirths here we make an end,
Unto the bliss of heaven Jesus your souls bring."

Early English Comedy

Ralph Roister Doister --- by Nicholas Udall

In " Ralph Roister Doister " the first English comedy, the hero, Ralph, falls in love with the comely Christian Custance. But he fears his rival, Gawin Goodluck. In order

* Dodsley's Old English Plays - Vol. I. p. 195

to make an impression upon Mistress Dustance, Ralph engages Matthew Merrygreek, who corresponds in character to the Parasite found in many of the Roman comedies, to laud and to sing the praises of the enamoured youth. In these praises occur a few allusions to the supernatural. For example, when people ask who Ralph Roister Doister is, Matthew makes some such reply as the following:

* " It is the thirteenth Hercules brother
Who is this: noble Hector of Troy, saith the third;
No, but of the same nest (say I) it is a bird.
Who is this: great Goliath Sampson, or Colbrand?
No, (say I) but it is a brute of the same land.
Who is this: great Alexander or Charlemagne?
No, it is the tenth Worthy, say I to them again."

Not only in the use of a Parasite, but also in the type of supernatural material used does "Ralph Roister Doister" resemble the comedies of Rome.

Gammer Gurton's Needle --- by John Still (?)

In this comedy, which was written soon after "Ralph Roister Doister", a series of humorous incidents, which combine to form a plot, are caused by the loss of Gammer Gurton's needle. She is mending her husband's breeches, and in some way drops the needle. From the furore caused by its loss, it must have been the only needle in existence at that time. In the end, after everybody concerned has been subjected to a

* Dodsley's Old English Plays - Vol. III. p. 66

good deal of annoyance. the needle is discovered in the leather breeches of Hodge, Hammer's servant. The play contains frequent allusions to prevailing superstitions.

* "By Gog's soul, there they sit as still as stones in the street:
As though they had been taken with fairies, or with some ill-spreet."

And also:

** " Ill luck, quod he? marry, swear it, Hodge, this day the truth tell,
Thou rose not on thy right side, or else blessed thee not well.
Thy milk slopped up! The bacon filched! That was too bad luck, Hodge."

And Dickon practicing magic:

*** " Come hither, then, and stir thee not
One inch out of this circle plat."

And he draws a circle around Hodge.

Early English Tragedy

Gorboduc, or, Ferrex and Porrex

In "Gorboduc," the first English tragedy, there is liberal use of the supernatural, both in allusions, and in plot material. Gorboduc, a king of Britain, during his lifetime

* * Dodsley's Old English Plays - Vol. III. p. 177

** Dodsley's Old English Plays - Vol. III. p. 193

*** Dodsley's Old English Plays - Vol. III. p. 196 & 197

divides his realm between his two sons, Ferrex and Porrex. The sons quarrel over their inheritance, and in the quarrel Porrex kills Ferrex. Then their mother, who had loved Ferrex best, kills Porrex in revenge. Because of this cruelty, the people uprise and kill both the king and the queen. Then there is war in the realm. Before the fourth act of the play, three Furies dressed in black, enter in the midst of flames, blood, snakes, and serpents. Then a king and a queen enter, drawn by Furies.

Although the supernatural is used in "Gorboduc" very much as it is in Greek drama, yet it seems an alien element, and it fails to produce that sense of probability which gives the supernatural such a domination in classical tragedies.

Elizabethan Drama

During the Elizabethan period there was a very great development in drama, and it is interesting to note that it made more liberal use of supernatural material than did any preceding English drama except that of a religious nature.

Endymion,--- by John Lyly

Lyly's comedy, "Endymion," was of great interest to contemporary audiences because it referred directly to important people of the day. Cynthia represented Queen Elizabeth who was angry at Endymion (Lord Leicester) for his marriage to Tellus (Lady Sheffield). But since the plot and the treatment of Endymion are entirely classical and mythological, it must be consiresed as a drama based upon supernatural material.

Endymion, a handsome youth, has fallen in love with Cynthia, the Moon. Tellus the Earth, is in love with Endymion, and is consumed with jealousy because she cannot win his love away from Cynthia. So she plans to win it through the aid of Dipsas, the enchantress. But Dipsas is powerless in this.

* " Fair lady, I can darken the sun by my skill, and remove the moon out of her course; I can restore youth to the aged, and make hills without bottoms ---------- but I am not able to rule hearts."

She is, however able to breed slackness in love: and this she does by causing Endymion to fall into a deep sleep, from which he cannot awake.

Cynthia hears Tellus speak evil of Endymion, and in punishment, condemns her to a castle in the desert, there to remain and weave, with Corsites as her jailer.

Meanwhile, Endymion has slept for forty years, during which his youth has changed to old age. His friend Eumenides, grieving over this misfortune, and seeking a remedy for it, consults Geron, the husband of Dipsas, the enchantress. Geron gives him this answer.

** " You need not far recure travel far, for whoso can see clearly the bottom of this fountain shall have remedy for anything."

But no one could see the bottom except a faithful lover. However. Eumenides, who has been a faithful lover to Endymion,

* Chief Elizabethan Dramatists - W. .Neilson -p. 4

** Chief Elizabethan Dramatists - W. .Neilson - p. II.

sees the bottom. Where he reads that his friend can be awakened only if kissed by her whose figure is the most perfect but is never to be measured.

Corsites who is in love with Tellus, whom he is guarding, is sent by her to remove Endymion from the lunar bank of the river. While attempting to do this task, which, by the way, is impossible, the fairies pinch him until he runs away. While this is happening, Cynthia, who has been trying to find help for Endymion, learns that nothing but her kiss will awaken him. She gives it, restores him to youth, and repays him for his love and devotion to her.

While "Endymion" is wholly supernatural in its treatment, certain passages are of special interest as supernatural material. There are frequent references to the classic gods, as when Tellus says to her confidante, Floscula,

* " Suffer me to imitate Juno, who would turn Jupiter's lovers to beasts on the earth, though she knew afterwards they would be stars in heaven."

Corsites, angered when Tellus doubts his words of love, answers her thus

** " He that gave Cassandra the gift of prophesying, with the curse that, spake she never so true, she should be believed, hath , I think, poisoned the fortune of men, that, uttering the extremities of their inward passions

* Chief Elizabethan Dramatists - W.A.Neilson - p.3

** Chief Elizabethan Dramatists - W.A.Neilson - p. 13

are always suspected of outward perjuries."

The enchantment cast upon Endymion by Dipsas illustrates the use of magic prevailing at that time. While Dipsas worked she spoke as follows:

* " These eyes must I seal up by art, not by nature, which are to be opened neither by art nor by nature. Thou that layest down with golden locks shall not awake until they be turned to silver hairs; and that chin on which scarcely appeareth soft down shall be filled with bristles hard as broom. Thou shalt sleep out thy youth and flowering time, and become dry hay before thou knewest thyself green grass: and ready by age to step into the grave when thou wakest, that was youthful in the court when thou laidest thee down to sleep."

To her servant, Eagoa, she says,

** " Fan with this hemlock over his face, and sing the enchantment for sleep, while I go and finish those ceremonies that are required in our art."

The fountain, whose depths revealed the cure for Endymion's sleep-sickness, is another illustration of magic. Geron, who told Eumenides about it, speaks thus of Cynthia:

*** " Who can it be but Cynthia, whose virtues being all divine, must needs bring about things to pass that be miraculous."

* Chief Elizabethan Dramatists - W.A.Neilson - p.8

** Chief Elizabethan Dramatists - W.A.Neilson - p. 8

*** Chief Elizabethan Dramatists - W.A.Neilson p. 13

Cynthia herself reveals her supernatural power when she awakens Endymion.

* " I will not be so stately, good Endymion, not to stoop to do thee good: and if thy liberty consist in a kiss from me, thou shalt have it: and although my mouth hath heretofore been as untouched as my thoughts, yet now to recover thy life, though to restore thy youth it be impossible, I will do that to Endymion which yet never mortal man could boast of heretofore, nor shall ever hope for hereafter."

Then she kisses him and he slowly awakens.

The Old Wives' Tale --- by George Peele

George Peele makes liberal use of supernatural material in his reference to classical tales and myths. In "The Old Wives' Tale" he tells a tale within a tale and the tale within is made up entirely of local superstitions and magic practices.

A group of young men are passing through the woods. Night is approaching when they realize that they are lost. They meet Clunch, the smith, who offers them house-room and a fire, although he has no beds for them. They accept his invitation with gratitude, and it is arranged that one of them shall go to bed with Clunch, while the others spend the night listening to a story told by Madge, Clunch's wife. She begins her tale in the following manner:

* Chief Elizabethan Dramatists - W.A.Neilson - p. 17

* " Once there was a conjurer, who turned himself into a dragon and carried off the king's daughter whom he kept imprisoned in a castle. All the king's men, and finally her two brothers went in search of her. The princess changed into a bear by night and a man by day a handsome youth who lived near the cross at the three corners. He, in turn, caused her to become mad."

At this point in Madge's story, the two brothers enter and her guests see the rest of the tale performed, with occasional explanatory remarks from Madge. The brothers inquire for their sister from an old man standing near the cross. He answers thus:

** " Be not afraid of every stranger;
Start not aside at every danger;
Things that seem are not the same;
Blow a blast at every flame;
For when one flame of fire goes out,
Then come your wishes well about:
If any ask who told you this good ,
Say, the white bear of England's wood."

Later, the conjurer, Sacrapant, enters, and explains his power.

*** " In Thessaly was I born and brought up;
My mother Meroe called, a famous witch,
And by her cunning I of her did learn
To change and alter shapes of mortal men."

* Chief Elizabethan Dramatists - W.A.Neilson - p. 25

** Same - p. 26 *** Same - p. 26

He then tells how he has used his power over the princess, whose name is Delia. Just then Delia comes in and Sacrapant is ministering to her wants when her brothers enter. Before they can rescue Delia, however, Sacrapant has conjured thunder and lightning which causes the brothers to fall. Then two Furies enter, and Sacrapant gives them instructions.

* " Adeste, daemones! Away with them:
Go carry them straight to Sacrapant's cell,
There in despair and torture for to dwell."

Then removing a turf, he shows a light in a glass, and says:

** " See here the thing which doth prolong my life,
With this enchantment I do anything;
And till this fade, my skill shall still endure,
And never none shall break this little glass
But she that's neither wife, widow, nor maid.
Then cheer thyself; this is thy destiny.
Never to die but by a dead man's hand."

Here the wandering knight, Eumenides enters and asks the old man Erestus when he shall see Delia. Erestus answers him.

*** " Bestow thy alms, give more than all
Till dead men's bones come at thy call."

Soon after this Eumenides overhears some men express some hesitation about burying Jack, since there is no money to pay for the burial. So he gives his all that Jack may be buried.

* Chief Elizabethan Plays - W.J. Neilson -p.28

** Same - p. 28 *** Same - p. 28

Later, penniless and weary, the knight pauses to rest, discouraged at his failure to find Delia. He is overtaken by the Ghost of Jack, which leads him to an inn where he is fed and refreshed, and then pays for the entertainment from a miraculously-filled purse. The Ghost then leads him into the the forest, where he asks him tosit still. Sacrapant enters, and says:

* " How now! What man art thou that sits so sad?
Why dost thou gaze upon these stately trees
Without the will and leave of Sacrapant?
What, not a word, but mum? Then, Sacrapant,
Thou art betrayed."

The Ghost of Jack (invisible) then enters, takes the wreath from Sacrapant's head, and the sword from his hand, and Sacrapant murmurs:

** " What hand invades the head of Sacrapant?
What hateful Fury doth envy my happy state?
Then, Sacrapant, these are thy latest days.
Alas, my veins are numbed, my sinews shrink,
My blood is pierced, my breath fleeting away,
And now my timeless date is come to end!
He in whose life his actions hath been so foul,
Now in his death to hell descends his soul."

So Sacrapant dies, and at the instrustion of the Ghost, Eumenides digs up the light in the glass. He blows a horn, and

* Chief Elizabethan Dramatists - W.A.Neilson - p.33

** Same - p. 33

Venelia the mad love of the old man at the cross, appears. She, who alone has the power, breaks the glass and blows out the light. With that act were released all the persons under Sacrapant's spell; and Madge's tale includes many not given in this brief sketch.

Friar Bacon and Friar Bungay --- by Robert Greene

In this play the action is centred around Edward, Prince of Wales, who falls deeply in love with Margaret Fressingfield. He seeks help in his love affair from a renowned necromancer, Friar Bacon. Bacon shows him, in a crystal, his friend, Lacy, being united in marriage to Margaret by Friar Bungay, a rival necromancer. Friar Bacon prevents the marriage by striking Friar Bungay dumb.

Meanwhile, King Henry is entertaining the Emperor of Germany and the King of Castile, who has brought to England his daughter, Elinor, to become the bride of Prince Edward. The royal party, including Vandermast, a famous German necromancer, go down to Oxford, where the Prince is staying, to surprise him. While there, the rulers hold a contest of skill to determine whether England or Germany possesses the greater necromancer. In his account of this contest, the author uses an abundance of supernatural material. At first the contest is an oral debate between Friar Bungay and Vandermast. Then they prove their art by actions. Friar Bungay says:

* " I will show thee the tree, leaved with refined gold,
Whereon the fearful dragon held his seat,

* Chief Elizabethan Dramatists - W.A.Neilson - p. 47

That watched the garden called Hesperides,
Subdued and won by conquering Hercules."

Then he conjures, and the tree appears, with the fire-shooting dragon. Vandermast, then conjuring, answers him.

* " Each scholar in the necromantic spells
Can do as much as Bungay hath performed.
But as Alcmena's bastard razed this tree,
So I will raise him up as when lived ,
And cause him pull the dragon from his seat,
And tear the branches piecemeal from the root.
Hercules! Prodi, prodi, Hercules! "

And Hercules appears, clothed in the lion's skin. and begins to break off the branches of the tree as he is directed by Vandermast.

Friar Bungay admits his inability to match this deed with any of equal skill; so for a time it looks as though the German conjurer must receive the crown. Before it is awarded, however, Friar Bacon enters. When he learns what has been done, he commands Vandermast.

* " Set Hercules to work."

And Vandermast obeys.

" Now, Hercules, I charge thee to thy task;
Pull off the golden branches from the root."

And Hercules answers,

" I dare not. See'st thou not great Bacon here,
Whose frown doth act more than thy magic word?"

* Chief Elizabethan Dramatists - W.A.Neilson - p. 47

At a second command from Vandermast, Hercules answers,

" Bacon, that bridles headstrong Belcephon,
And rules Arcneth, guider of the north,
Binds me from yielding unto Vandermast."

The Emperor realizes that Vandermast is overruled. Friar Bacon settles it finally by saying,

* " Thou, Hercules, whom Vandermast did raise,
Transport the German unto Hapsburg straight
That he may learn by travail, 'gainst the spring,
More secret dooms, and aphorisms of art.
Vanish the tree, and thou away with him."

The spirit of Hercules vanishes, with Vandermast and the tree, and Friar Bacon invites the members of the royal party to be his guests at dinner.

Tamburlaine the Great --- by Christopher Marlowe

In the interesting story of the Scythian shepherd who made himself ruler of empires, there is no supernatural plot action. But there is a wealth of supernatural allusion, illustrated by the following quotations.

* * " Or meant to pierce Avernus' darksome vaults
To pull the triple-headed dog from hell."

" I hold the Fates bound fast in iron chains,
And with my hand turn Fortune's wheel about."

* Chief Elizabethan Dramatists - W.A.Neilson - p. 48

** Same - p. 60

** "Jove sometimes masked in a shepherd's weed,
And by those steps that he hath scaled the heavens,
May we become immortal like the gods."

** " As far as Boreas claps his brazen wings,
Or fair Bootes sends his cheerful light."

*** " Not Hermes, prolocutor to the gods,
Could use persuasions more pathetical.
Nor are Apollo's oracles more true
Than thou shall find my vaunts substantial."

The Tragical History of Dr. Faustus --- by C. Marlowe

This play, which is familiar to most readers, is entirely supernatural in subject matter.

Faust, a learned scholar, has sought for satisfaction in the study of logic, then of medicine, then of law, and then of divinity. But all these subjects have left him unsatisfied. So he turns to necromancy.

**** " ---------- Divinity, adieu!
These metaphysics of magicians
And necromantic books are heavenly;
Lines, scenes, circles, letters, and characters,
Ay, these are those that Faustus most desires;
O what a world of profit and delight,
Of power, of honor, of omnipotence

* Chief Elizabethan Dramatists - W.A. Neilson p. 60
**Same - p. 61 ***Same - p. 61 ****Same - p. 81

Is promised to the studious artisan!
All things that move between the quiet poles
Shall be at my command. Emperors and kings
Are but obeyed in their several provinces,
Nor can they raise the winds nor rend the clouds;
But his dominion that exceeds in this
Stretcheth as far as doth the mind of man.
A sound magician is a mighty god:
Here, Faustus, try thy brains to gain a deity."

In order to gain this power, Faustus is obliged to bargain with Mephistopheles, in hell, second in power only to Satan. He comes to Faustus in the guise of a monk, and bargains thus:

* " Tell me, Faustus, shall I have thy soul?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask."

The contract is made, and signed with the blood of Faustus. He is to have twenty-four years in which to do his will entirely and then he is to belong body and soul to Lucifer.

Faustus enters upon a career of wide experience and luxurious living. Every power and luxury that the world has ever known is given to him, but each in turn fails to give him happiness. Periodically, he becomes unhappy, and at these times his good angel pleads with him to repent of his wicked bargain. But always Mephistopheles appears in time to prevent the repentance. When his last hour comes, Faustus, regretting his

* Chief Elizabethan Dramatists - W.A.Neilson - p. 85

bargain, turns to God.

* " O, I'll leap up to my God! Who pulls me down?
See, see where Christ's blood streams in the firmament!
One drop would save my soul - half a drop; ah, my Christ!

Ah, half the hour is past! 'Twill all be past anon!
O God!
If thou wilt not have mercy on my soul
Yet for Christ's sake whose blood ransomed me,
Impose some end to my incessant pain."

As the clock strikes twelve, there is thunder and lightning, and Faust says,

" O soul, be changed into little water-drops,
And fall into the ocean - ne'er be found.
O God! my God! look not so fierce on me."

As devils enter, he continues,

" Adders and serpents, let me breathe awhile!
Ugly hell, gape not! come not, Lucifer!
I'll burn my books. Ah, Mephistopheles! "

And at these words, Faust disappears with the devils.

The Jew of Malta --- by Christopher Marlowe

In "The Jew of Malta" as in "Tamburlaine the Great", Marlowe alludes frequently to the supernatural, but does not use it in developing his plot. The following are a few of the allusions found in this play.

* Chief Elizabethan Dramatists - W.A.Neilson - p. 95

* " Then, gentle sleep, [illegible] body rests,
Give charge to Morpheus that he may dream
A golden dream, and of the sudden wake."

" Now Phoebus ope the eyelids of the day,
And for the raven wake the morning lark."

** " I'll be thy Jason, thou my golden fleece;
Where painted carpets o'er the meads are hurled,
And Bacchus, vineyards overspread the world;
Where woods and forests go in goodly green,
I'll be Adonis, thou shalt be Love's Queen.
The meads, the orchards, and the primrose lanes,
Instead of sedge and reed, bear sugar-canes;
Thou in those groves, by Dis above,
Shalt live with me, and be my love."

The Spanish Tragedy --- by Thomas Kyd

In "The Spanish Tragedy" the setting and the motive for the action are supernatural. The motivating element is the Ghost of Don Andrea, who had been killed in war by Don Balthazar, Prince of Portugal. Before he died, Andrea was secretly affianced to Bel- Imperia, niece of the King of Spain. Andrea was not admitted to the lower regions immediately after his death, because his burial rites had not been performed. But within three days his friend, Don Horatio, performed them;

* Chief Elizabethan Dramatists - W.A.Neilson - p.103

** Same - p. 115

Then , although his soul was permitted to enter the eternal regions, it was not at once given a place. First, his Ghost must return to earth with Revenge to learn how his killing was to be punished.

Bel- Imperia mourns Andrea so sincerely that she gives her friendship, which later develops into love, to his friend Horatio. Discovering this, her brother Lorenzo, and Balthazar, who wishes to marry Bel-Imperia himself, murder Horatio.

The grief of Hieronomo, Horatio's father, is represented to the king as madness, and thus is used as a means of depriving him of justice. After much plotting and scheming, Bel-Imperia becomes engaged to Balthazar, and the plans of the murderers seem to be on the verge of success. Hieronomo is once more admitted to the presence of the king, who asks him to provide an entertainment. Hieronomo, glad of the opportunity, produces a tragedy which he has written.

Balthazar and Lorenzo, Bel-Imperia's brother, take part in the play. In their parts they are supposed to be murdered. Hieronomo arranges to make the seeming murders real ones, and thus he revenges the murder of his son.

Several times in the play, the enemies of Don Andrea seem to be the victors, and the Ghost laments. But in the end he is satisfied. His friends are happy, his enemies are punished. and when he goes back to the eternal regions, he receives his place.

Bussy d'Ambois --- by George Chapman

In "Bussy D'Ambois" there is an unusual use of supernatural material. Tamyra, the Countess of Montsurry, conceives a violent passion for Bussy D'Ambois, a fascinating young adventurer. Under the protection of Friar Comolet, her confessor, she enters into a secret love affair with him. Bussy suspects that Tamyra's knows of it. So he begs the Friar to invoke by magic rites, spirits who will give certainty to his doubt. The spirits, when invoked, reveal that the Count knows all about the guilty love affair.

Tamyra is brutally stabbed by her outraged husband, and the Friar kills himself because he had failed to save her. The Ghost of the Friar appears to Bussy, and warns him not to heed the next summons he receives from Tamyra, for if he does, it will mean his death. But the summons is brought to him by Montsurry, disguised as the Friar, of whose death Bussy does not yet know. So, believing that the Ghost had been only a delusion, he keeps the tryst with Tamyra, and is murdered by her husband.

Sejanus, His Fall --- by Ben Jonson

Sejanus, by clever plotting, has inveigled Emperor Tiberius into getting rid of all his heirs. He then encourages the shameful lust of the Emperor, and panders to his pleasure until he becomes impotent as a ruler. Drunk with power, he disregards all omens, even when warned of them by friends. From the head of his own statue a venomous serpent had leaped

forth. At his last augury, croaking ravens had flapped up and down. Because of these dreadful signs, his friends entreated

* " That great Sejanus should attempt the gods
Once more with sacrifice."

But Sejanus scoffs at them, saying

" ---------- What excellent fools
Religion makes of men."

Later, when they are offering sacrifice to the gods , and are praying for a propitious answer, Sejanus overturns the statue and the altar, saying

** " Be thou dumb, scrupulous priest
And gather up thyself, with those thy wares,
Which I, in spite of thy blind mistress, or
Thy juggling mystery, religion, throw
Thus scorned on the earth."

But the power of Sejanus lived but a short time. His very self-confidence doomed it. And when he fell, an exultant people offered sacrifice to the gods whom he had scorned.

The Knight of the Burning Pestle --- by Beaumont and Fletche

This is a play within a play. A group of actors are passing remarks upon a performance. At the same time, a citizen and his wife, whose son is taking the principal part, the Knight of the Burning Pestle, are looking on and making frequent comments. The plot of the inner play contains some supernatural material.

Jasper Merrythought, who works for Venturewell, is discharged because he has dared to love and to win the love of Venturewell's daughter, Luce, who had been promised to Humphreys. At critical points in the action of the play, the characters are saved from disaster by the timely aid of the Ki Knight of the Burning Pestle. It is in connection with this Knight that the supernatural material is used.

He slays Barbarosa, a giant, and frees his many prisoners. Then he delivers some knights who are held prisoners by a fiend. Last of all, he is sent far away to Moldavia, where the princess, Pompiona, endeavors to allure him by her charms. But he does not respond to her advances, for he is a knight of a religious order and does not wear the favor of any lady.

Although this play is farcical in its nature, for subject-matter it draws largely upon supernatural material.

The Maid's Tragedy --- by Beaumont and Fletcher

This tragedy of blood, in which everyone at the end kills either himself or another, and sometimes both, contains a masque, the material of which is entirely supernatural.The masque is played upon the occasion of the marriage of Evadne to Prince Amintor.

Night calls upon Cynthia, the Moon, to shed brightness, bewailing the fact that she herself is dull and black. Night suggests that Cynthia awaken her lover, Endymion, from his long sleep. But Cynthia that he is not her lover, and that she did not kiss him. She insists that the poets are the ones

responsible for that tale.

* " ---------- and poets, when they rage,
Turn gods to men, and make an hour an age."

Cynthia does use her power, however, when she says,

" ---------- Rise, rise, I say,
Thou powers of deeps, thy surges laid away,
Neptune, great king of waters, and by me
Be proud to be commanded."

Neptune arises, and asks Cynthia's wishes. She directs him to loose Aeolus that he may free the gentle winds, keeping Boreas, however, straitly tied. But in spite of precautions, Boreas breaks loose, and they fear he will raise a storm. But Neptune prevents this by taking him up in the sea. Then Proteus and other Sea-Deities enter. They sing, Amphritite dances, and the festivities continueuntil Day comes with its greater majesty, and Night into mists,. Thus ends the masque.

The Faithful Shepherdess --- by John Fletcher

So thin is the structure of reality in this play, " The Faithful Shepherdess," that it might almost be considered a fairy drama. Although the shepherds and the shepherdesses in this pastoral drama are human beings, they have many powers and qualities that resemble those of the gods.

The shepherd Perigot urges the modest shepherdess, Amoret, with whom he is in love, to meet him in the woods at night. She objects, fearing danger. But he overcomes her objection by telling her about a magic well, near which it is the

* Chief Elizabethan Dramatists - W.A.Neilson - p. 571

custom for lovers to plight their troth. So she promises to meet him there. Another shepherdess, Amaryllis, loves Perigot, and tries to win his love. But he tells her that it is already given to Amoret. Then Amaryllis plots with the Sullen Shepherd to win the love of Perigot by magic. By a charm left to her by her grandmother, she, after being thrust into a well by the Sullen Shepherd, changes to the form of Amoret. Having overheard the tryst he has made with Amoret, she now meets Perigot. But although the charm has changed the form of Amaryllis, it has not changed her nature. Perigot is at first surprised, and then disgusted at her wantonness and lust. Finally, angry to think he has been so deceived, he leaves her.

A few minutes later, he meets the real Amoret, and in a frenzy, throws her into the river. But the River God, knowing the truth, takes good care of Amoret, and after a while, places her gently upon the bank. Perigot, who has been for some time wandering about the woods, has become crazed by his disappointment in Amoret. He again finds the real Amoret,as she lies where the River God placed her, and this time he wounds her.

Amoret does not die from her wound, however, for a Satyr finds her, . He carries her to the bower of Chlorin, the faithful shepherdess, a chaste maiden who, though ever mourning her dead lover, lives to minister to others,. Eventually Perigot comes to her cottage also,. There, by a magic test, the virtue of Amoret is proved, and she is reconciled to Perigot.

There are many other threads to the plot of "The Faithful Shepherdess," all equally unreal. And the entire play abounds in mythical allusions.

The Broken Heart --- by John Ford

In the tragedy "The Broken Heart," the most important part of the plot is motivated by a supernatural occurrence.

Amyclas, king of Sparta, suffering from a wasting illness from which he cannot recover, is concerned about the disposal of his throne, and the marriage of his beloved daughter, Callantha. So he arranges her betrothal to Nearchus, a neighboring prince. But Callantha deeply loves Ithocles, a favorite in her father's court. Realizing that she does not love him, Prince Nearchus releases her from her engagement.

The king then sends his minister, Armostes, to Delphos to obtain advice from the oracle. In obedience to the word of the oracle, Callantha is betrothed to her lover Ithocles. But the marriage never takes place, for Ithocles is murdered, the victim of a court plot. To fulfill completely the words of the oracle, Callantha has the body of Ithocles brought in, and she is wedded to it. Then she herself falls dead, the victim of a broken heart.

The tragedy contains many mythical allusions, a few of which are quoted.

* " By Vesta's sacred fires I swear."

" And I,

By great Apollo's beams, join in the vow."

* Chief Elizabethan Dramatists - W.A.Neilson - p. 771

The King, Amyclas, says,

* " The Spartan gods are gracious; our humility
Shall bend before their altars, and perfume
Their temples with abundant sacrifice.
See, lords, Amyclas, your old king, is entering
Into his youth again! I will shake off
This silver badge of age, and change this snow
For hairs as gay as are Apollo's locks."

Ithocles speaks:

** " Applause runs madding, like the drunken priests
In Bacchus sacrifices, without reason
Voicing the leader-on a demi-god."

Then Orgilus speaks:

*** " Put out thy torches, Hymen, or their light
Shall meet a darkness of eternal night!
Inspire me, Mercury, with swift deceits,
Ingenious Fate has leaped into mine arms,
Beyond the compass of my brain."

Similar references are found in every page of the play. The gods and goddesses, though treated by Ford with less reverence than by those writers who worshipped at their shrines, nevertheless provide a background of supernatural material for his play.

* Chief Elizabethans Dramatists - W.A.Neilson - p. 772

** Chief Elizabethan Dramatists - W.A.Neilson p. 773

*** Chief Elizabethan Dramatists - W.A.Neilson - p. 775

The Plays of William Shakespeare

After classical drama, there is no other in which is found such liberal and such effective use of supernatural material as in that of Shakespeare. So freely and so unconsciously does the master of drama use it that it ceases to seem like the supernatural. It assumes, under his revealing genius, the semblance of natural cause and effect, hitherto unknown.

Henry VI. Part One

In Henry VI. Part One, Shakespeare uses as material, the events leading to the formation of two parties in England; one following the fortunes of the House of Lancaster, and wearing as their symbol a red rose; the other, following the House of York, and wearing a white rose. These events include the seige of Orleans, and the subsequent conflicts with the French in which an important part is played by Joan La Pucelle, known to the world as Joan of Arc. Her part provides the supernatural material of the play.

She is first introduced to Charles, Dauphin of France, by the Bastard of Orleans, who speaks thus:

* " Be not dismayed, for succor is at hand:
A holy maid hither with me I bring,
Which by a vision sent to her from heaven,
Ordained is to raise this seige,
And drive the English forth the bounds of France.
The spirit of deep prophecy she hath,

* Shakespeare Complete - Literary Digest - p. 477.I

Exceeding the nine sybils of old Rome:
What's past and what's to come she can descry."

At the command of Charles, Regnier, pretending to be Charles, prepares to listen to the maid. But she demands the Dauphin, undeceived by the pretence, although they are all unknown to her.

* " Dauphin, I am by birth a shepherd's daughter,
My wit untrained in any kind of art.
Heaven and our Lady gracious ath it pleased
To shine on my contemptible estate:
Lo, while I waited on my tender lambs,
And to sun's parching heat displayed my cheeks,
God's mother deigned to appear to me,
And in a vision full of majesty
Willed me to leave my base vocation,
And free my country from calamity;
Her aid she promised and assured success;
In complete glory she revealed herself;
And whereat I was black and swart before,
With those clear rays which she infused on me,
That beauty am I blessed with which you see.
Ask me what question thou canst possible
And I will answer unpremeditated
My courage try by combat if thou daret
And thou shalt find that I exceed my sex."

* Shakespeare Complete - Literary Digest - p. 477. I &2

They fight with swords, and her amazing skill convinces Charles of the truth of her story. How she led the troops of the French to victory at Orleans is well known to the world. A messenger warns the English Lord Talbot about Joan.

* " My lord, my lord, the French have gathered head:
The Dauphin, with one Joan la Pucelle joined, -
A holy prophetess new risen up, -
Is come with a great power to raise the seige."

Talbot later meets Joan, and says,

**" Our English retire, I cannot stay them;
A woman clad in armor chaseth them.
Here, here she comes.
I'll have a bout with thee;
Devil or devil's dam, I'll conjure thee:
Blood will I draw on thee, - thou art a witch, -
And straightway give thy soul to him thou servest."

After the victory at Orleans, Charles thus honors Joan.

** " 'Tis Joan, not me, by whom the day is won;
For which I will divide my crown with her;
And all the priests and friars in my realm
Shall in procession sing her endless praise.
A statelier pyramis to her I'll rear
Than Rhodope's of Memphis ever was:
In memory of her when she is dead,
Her ashes, in an urn more precious

* Shakespears Complete - Literary Digest - p. 480.I

** Shakespeare Complete - Literary Digest - p. 480.2

Than the rich jewelled coffer of Darius,
Transported shall be at high festivals
Before the kings and queens of France.
No longer on Saint Denis shall we cry
But Joan la Pucelle shall be France's saint.
Come in, and let us banquet royally,
After this golden day of victory."

But the victory at Orleans was followed by defeats. Joan has been pronounced a witch by Talbot, and a witch she remains, according to Shakespeare, throughout the rest of the play. In vain do the French sing her praises when she leads them to some temporary victory: a witch once, a witch forever. And before Angiers, she gives a striking display of her unholy art.

* " The regent conquers and the Frenchmen fly, -
Now help, ye charming spells and periapts;
And ye choice spirits that admonish me,
And give me signs of future accidents, -
You speedy helpers, that are substitutes
Under the lordly monarch of the north,
Appear, and aid me in this enterprise!

It thunders, and fiends appear upon the scene. Joan continues.

" This speedy and quick appearance argues proof
Of your accustomed diligence to me,
Now ye familiar spirits that are culled
Out of the powerful legions under earth
Help me this once, that France may get the field."

* Shakespeare Complete - Literary Digest - p. 496.2

The fiends walk about, but do not speak. She goes on.

" O, hold me not with silence over-long!
Where I was wont to feed you with my blood
I'll lop a member off and give it you,
In earnest of a further benefit,
So you do condescend to help me now."

But the fiends only hang their heads.

" No hope to have redress? My body shall
Pay recompense if you will grant my suit."

Then, when they shake their heads, she pleads.

" Cannot my body nor blood sacrifice
Entreat you to your wonted furtherance?
Then take my soul, - my body, soul, and all,
Before that England give the French the foil."

But they depart, and Joan laments.

" See! they forsake me. Now the time is come
That France must vail her lofty-plumed crest,
And let her head fall into England's lap.
My ancient incantations are too weak,
And hell too strong for me to buckle with:
Now, France, thy glory droopeth to the dust."

The Duke of York fights hand to hand with Joan, and he takes her prisoner. He says,

** " Damsel of France, I think I have you fast;
Unchain your spirits now with spelling charms,

* Shakespeare Complete - Literary Digest - p. 496.2

And try if they can gain your liberty, -

A goodly prize, fit for the devil's grace!"

In the last scene of her life, Shakespeare represents Joan as a debased harlot. As she had been found guilty of witchcraft, according to the custom of the times, she is condemned to be burned at the stake. As she is led to the stake, she tries to intimidate her captors.

* " Let me tell you whom you have condemned:

Not me begotten of a shepherd swain,

But issued from the progeny of Kings

To work exceeding miracles on earth."

// This failing, although she had repeatedly said that she was a virgin, she now protests that she is with child; for the law protected women in that condition. But even the law cannot save Joan, and she is doubly condemned when she expresses doubt as to the father of her child, for she thus proclaims herself a harlot. So she is led away to the stake, where she perishes by fire.

* Shakespeare Complete - Literary Digest - p. 498.2

// According to the best historical authorities of modern times, Joan D'Arc was a woman of pure and noble character, and it is greatly to be regretted that Shakespeare should have cast upon her the vile slurs which are found in Henry VI., part one. But Shakespeare took his information from the sources which he found most readily at hand, Hall and Holinshed, and as his great object in producing these plays was to make money, he too often sacrificed the truths of history to the likes and dislikes of the public that went t to his theatre.

// The Shakespeare Encyclopaedia - John Phin -p. I48.2

// Verified in Encycl. Britt. IIth Ed. Vol. I5 pp. 420 & 42I

Henry VI. Part Two

Of all the supernatural events recorded, there are none more generally believed to have actually occurred than the experience of Joan of Arc, Shakespeare's material for part one of Henry VI. In part two he goes to the other extreme by using material proved by internal evidence to be a sham.

Elinor, the over-ambitious wife of the Duke of Gloster, King Henry's uncle, aspires to the throne of England. She is extremely superstitious, giving credence to the most fantastic dreams. So when her husband tells her,

* " Methought this staff, mine office-badge in court,
Was broke in twain,--------- "

she replies,

" Tut, that was nothing but an argument
That he who breaks a stick of Gloster's grove
Shall lose his head for his presumption.
But list to me, my Humphrey, my sweet duke:
Methought I sat in seat of majesty
In the cathedral church of Westminster,
And in that chair where kings and queens are crowned;
Where Henry and Dame Margaret kneeled to me,
And on my head did set the diadem."

So eager is Elinor to assure herself that this dream is prophetic that she seeks the aid of a witch, Marjery Jourdain, and the conjurer, Bolingbroke. In a scene which has all the

* Shakespeare Complete - Literary Digest - p. 504.I

appearance of witchcraft, a spirit arises, and pronounces the following prophecy.

* " The Duke yet lives that Henry shall depose;
But him outlive, and die a violent death."

Then the spirit prophesies evil upon two of Gloster's enemies. It then disappears amid thunder and lightning.

Hume through whose aid Elinor had obtained the interview with the witch and the conjurer, gives the following enlightening soliloquy.

** " Hume must make merry with the Duchess' gold;
Marry, and shall. But, how now, Sir John Hume!
Seal up your lips and give no words and be mum:
The busines asketh silent secrecy.
Dame Elinor gives gold to bring a witch:
Gold cannot come amiss were she a devil:
Yet have I gold flies from another coast: -
I dare not say from the rich cardinal,
And from the great and new-made Duke of Suffolk;
Yet I do find it so; for, to be plain,
They, knowing Dame Elinor's aspiring humour,
Have hired me to undermine the Duchess,
And buzz these conjurations in her brain."

The scene of conjuration is the cause of Elinor's downfall, for she is tried for taking part in practices of witchcraft, and is sentenced to the Isle of Man.

* Shakespeare Complete - Literary Digest - p. 507.I

** Shakespeare Complete - Literary Digest p. 504.2 & 505.I

King Richard the Third

If ever a man deserved to be confronted by a ghost, that man was Shakespeare's King Richard the Third. His own mother, Queen Margaret, says to him,

* " Thou camest on earth to make my earth a hell."

At the end of his career of murder and bloodshed comes the battle of Bosworth Field. On the night before the battle, Richard is confronted in his tent by the ghosts of those whom he has murdered, each accusing him according to the murder.

** The Ghost of Prince Edward, Son to Henry VI.

" Let me sit heavy on thy soul to-morrow!
Think how thou stabb'dst me in my prime of youth
At Tewksbury."

The Ghost of Henry VI.

" When I was mortal, my anointed body
By thee was punched full of deadly holes
Think on the Tower and; despair and die, -

The Ghost of Clarence

" Let me sit heavy on thy soul to-morrow!
I, that was washed to death with fulsome wine,
Poor Clarence by thy guile betrayed to death!

The Ghosts of Rivers, Grey, and Vaughn

Rivers: " Let me sit heavy on thy soul to-morrow,
Rivers, that died at Pomfret: despair and die."

* Shakespeare Complete - Literary Digest -p. 587.2

** Shakespeare Complete - Literary Digest - p. 593.2

Grey: " Think upon Grey, and let thy soul despair!"
Vaughn: " Think upon Vaughn, and, with guilty fear,
Let fall thy lance; despair and die!"

The Ghost of Hastings

" Bloody and guilty, guiltily awake,
And in a bloody battle end thy days!
Think on Lord Hastings: despair and die!"

The Ghosts of the two young Princes

" Dream on thy cousins, smothered in the Tower;
Let us be lead within thy bosom, Richard,
And weigh thee down to ruin, shame, and death!"

The Ghost of Queen Anne

" Richard, thy wife, that wretched Anne, thy wife,
To-morrow in the battle think on me,
And fall thy edgeless sword: despair, and die."

The Ghost of Buckingham

" The first was I that helped thee to the crown;
The last was I that felt thy tyranny;
O, in the battle think on Buckingham,
And die in terror of thy guiltiness!"

This scene may have been a dream, it may have been Richard's conscience, or it may have been a vision. Whatever it was , it was truly prophetic. The next day, despite his desperate bravery even when his horse is slain and he cries, " A horse! a horse! my knigdom for a horse," he is defeated, and the battle of Bosworth Field ends his career of crime and bloodshed.

Note: Encycl. Britt. says that his faults and his physical defects are much exaggerated by Shakespeare.

King John

When King John has arranged the death of the little Prince Arthur, whose existence makes the throne insecure for him, he becomes the uneasy prey to worries and doubts. While he is in this state of mind, the Bastard, John's half-brother, comes to him with Peter, a prophet.

* " As I travelled hither through the land,
I found the people strangely fantasied;
Possessed with rumours, full of idle dreams,
Not knowing what they fear, but full of fear:
And here's a prophet that I brought with me
From forth the streets of Pomfret, whom I found
With many hundreds treading on his heels;
To whom he sung in rude, harsh-sounding rhymes,
That, ere the next Ascension-Day, at noon,
Your highness would deliver up your crown."

Although John condemns the prophet to death, he cannot kill the prophecy. The hatred the people feel for him, increased by the cruel death of the little Prince, makes the plotting of his enemies successful. And John does give up his crown on Ascension-Day.

* Shakespeare Complete - literary Digest - p. 349.2

A Midsummer Night's Dream

If any play written by Shakespeare can be correctly called a fairy drama, that play is " A Midsummer Night's Dream."

Hermia is loved by Lysander and by Demetrius. Although it is Lysander whom she loves, her father has pledged her to Demetrius, and he seeks to strengthen this pledge by appealing to Theseus, Duke of Athens, to legalize it. Theseus does so, declaring that Hermia must either marry Demetrius, or pass the rest of her life as a nun. Because of her love for Lysander, she chooses to be a nun rather than wed Demetrius.

* " So(in single blessedness) will I grow,so live, so die,
my lord,
Ere I will yield my virgin patent up
Unto his lordship, whose unwished yoke
My soul consents not to give sovereignty."

Helena, a friend and companion of Hermia, is victim of a hopeless love for Demetrius. To her, Lysander and Hermia confide their plan of escape. They are to meet in the woods the next night, and steal away from Athens to a wealthy aunt of Lysander. At her home, far from the reach of Athenian law, they will wed. And they hope that when Hermia is beyond his reach, Demetrius will give his love to Helena.

It happens that on the night that Hermia and Lysander are t to meet in the woods, Oberon, King of the fairies, and Titania, his queen, are there. Oberon is jealous of the love and care

* Shakespeare Complete - Literary Digest - p. 140.2

which Titania lavishes upon a little changeling boy, and he asks her to give him the child. Because she refuses, he determines to punish her. He sends the fairy Puck upon an errand.

* " ------- Marked I where the bolt of Cupid fell:
It fell upon a little western flower, -
Before milk-white, now purple with love's wound, -
And maidens call it love-in-idleness.
Fetch me that flower; the herb I showed thee once
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees."

Demetrius follows Hermia and Lysander into the woods, when he learns of their plan from Helena, who is pursuing him with her unwanted love. Oberon, knowing what she suffers through the indifference of Demetrius, instrusts Puck to anoint the eyelids of the disdainful Athenian youth, intending that Helena shall be the first one he looks upon when awaking. Meanwhile, he himself anoints Titania's eyelids.

Not knowing that they are pursued, Hermia and Lysander lie down to rest. They fall asleep and Puck, mistaking Lysander for the disdainful Athenian youth, anoints his eyelids. Helena, who is running after Demetrius, happens to be the first one Lysander sees when he poens his eyes. The charm works, and he pursues her with words of love. But she , puzzled and angered by his words, repulses him.

* Shakespeare Complete - Literary Digest - p. 144.I

Meanwhile, Bottom, a weaver, who has been given an ass's by the fairies, happens to be the first one Titania sees when she awakes. To his great bewilderment and dismay, she falls in love with him. Puck, in telling Oberon about Titania's fate, reveals the mistake he has made about the Athenian youth.

Just at this time, however, Demetrius lies down to sleep, and Puck puts the magic flower-juice on his eyes. When he awakes, he sees Helena first, and falls in love with her. So Helena, who had been loved by neither, is now loved by both, and poor Hermia is without a lover. Helena is not happy, however, for she thinks both Lysander and Demetrius are but ridiculing her. Puck disentangles the affairs of the four young people by anointing the eyelids of the right ones the next time they sleep, and by arranging to have them look first upon the right ones when they awake.

With an herb, Oberon releases Titania from the charm, and in the end they are all happy.

Julius Caesar

In the first act of "Julius Caesar," Shakespeare uses supernatural material in the warning of the soothsayer.

* Beware the ides of March."

Later, in the same act, Casca, one of the conspirators against Caesar, observes omens.

** " A common slave - you know him well by sight, -
Held up his left hand which did flame and burn

* Shakespeare Complete - Literary Digest - p. 720.2

** Shakespeare Complete - Literary Digest - p. 723.1

Like twenty torches joined: and yet his hand
Not sensible of fire, remained unscorched.
Besides,- I had not since put up my sword, -
Against the Capitol I met a lion,
Who glared upon me, and went surly by,
Without annoying me: and there were drawn
Upon a heap a hundred ghastly women,
Transformed with their fear; who swore they saw
Men, all in fire, walk up and down the streets.
And yesterday the bird of night did sit
Even at noon-day, upon the market-place,
Hooting and shrieking."

He interprets these unnatural occurrences as follows:

* " When these prodigies
Do so conjointly meet, let not men say,
These are their reasons, - they are natural;
For I believe they are portentous things
Unto the climate that they point upon."

On the morning of the ides of March, Calpurnia, Caesar's wife, moved by supernatural influences, begs Caesar to remain at home that day.

** " Caesar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;

* Shakespeare Complete - Literary Digest - p. 723. I & 2

** Shakespeare Complete - Literary Digest - p. 728.I

And graves have yawned and yielded up their dead;
Fierce, fiery warriors fight upon the clouds,
In ranks and squadrons and right forms of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh and dying men did groan;
And ghosts did shriek and squeal about the streets."
O Caesar, these things are beyond all use,
And I do fear them."

But Caesar laughs at her fears, giving this reason for his indifference.

* " For these predictions
Are to the world in general as to Caesar."

But Calpurnia thinks otherwise.

** " When beggars die there are no comets seen:
The heavens themselves blaze forth the death of princes."

Although Caesar does not fear these omens himself, yet in order to allay the fears of Calpurnia, he agrees to remain at home that day. But he changes his when the treacherous Decius, fearing the miscarriage of their plans, persuades him that Calpurnia's dream was a favorable omen. So he goes forth to the Capitol, where his brutal murder proves the truth of all the omens and dreams.

At the end of the fourth act, the Ghost of Caesar appears to Brutus. His forces are in camp at Sardis, and he is discouraged at the reports of the enemy's strength. Brutus

* Shakespeare Complete - Literary Digest - p. 728.I

** Shakespeare Complete - Literary Digest - p. 728.I

only is awake in his tent. Suddenly the Ghost of Caesar appears. Brutus has been reading.

* " How ill this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. - Art thou anything?
Art thou some god, some angel, or some devil,
That makes my blood cold, and my hair to stare?
Speak to me what thou art."

And the Ghost makes this answer.

** " Thy evil spirit, Brutus."

" Thy comest thou?" asks Brutus.

" To tell thee thou shalt see me at Philippi."

Since all the conspirators come to a tragic end at Philippi, the Ghost must have pursued them all. Evidently, Brutus thinks so, for when he receives news of the death of Titinius he says,

*** " O Julius Caesar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In our own proper entrails."

Later, when the army of Mark Antony is victorious on all sides, Brutus, planning to die on his own sword rather than be taken prisoner, says to Volumnius,

* Shakespeare Complete - Literary Digest - p. 739.I

** Shakespeare Complete - Literary Digest - p. 739.I

*** Shakespeare Complete - Literary Digest - p. 741. 2

" The Ghost of Caesar hath appeared to me
Two several times by night, - at Sardis once,
And this last night here in Philippi fields; -
I know my hour is come."

And then, when he runs upon his sword, he says,

** " Caesar, now be still.
I killed not thee with half so good a will."

Hamlet

A supernatural character, the Ghost of Hamlet's father, dominates the entire tragedy of Hamlet.

Hamlet's father, the king of Denmark, has been foully murdered by his brother, who then seized the throne, and in unseemly haste prevailed upon the Queen, Hamlet's mother, to marry him. Hamlet says of this haste,

*** " Frailty thy name is woman!
A little month; or ere those shoes were old
With which she followed my poor father's body
Like Niobe, all tears, ---------- she married."

Soon after his murder, the Ghost of the king begins to be seen by the sentinels and guards. Every night it walks before them but it never speaks. Finally, when the guard tells him about this apparition, Prince Hamlet awaits its coming. The Ghost appears, but at first it is silent. However, it beckons Hamlet to follow it, and when they are alone, it speaks.

*&** Shakespeare Complete - Literary Digest - p. 742.2

*** Shakespeare Complete - Literary Digest - p. 982.2

* " --------- ------- My hour is almost come
When I to sulphurous and tormenting flames
Must render up myself."

" Speak; I am bound to hear," answers Hamlet.

" So art thou to revenge, when thou shalt hear," replies the Ghost.

Hamlet then learns from the Ghost that his uncle had been his father's murderer, and he hears the manner in which the murder was committed

** " ---------- Sleeping within mine orchard
My custom always in the afternoon,
Upon my secure hour thy uncle stole,
With juices of cursed hebenon in a vial,
And in the porches of mine ear did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That, swift as quicksilver, it courses through
The natural gates and alleys of the body;
And with a sudden vigor it doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter barked about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.

* Shakespeare Complete - Literary Digest - p. 951. 2

** Shakespeare Complete - Literary Digest - p. 952.2

Thus was I, sleeping, by a brother's hand,
Of life, of crown, of queen, at once despatched:
Cut off even in the blossoms of my sin,
Unhouseled, unanointed, unaneled;
No reckoning made, but sent to my account
With all my imperfections on my head
O horrible! O horrible! most horrible!"

The Ghost then urges Hamlet to revenge.

" If thou hast nature in it, bear it not:
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught; leave her to heaven,
And to those thorns that in her bosom lodge,
To prick and sting her."

Hamlet makes answer to the Ghost.

" Yea, from the table of my memory
I'll wipe all trivial, fond records,
All saws of books, all forms, all pressures past,
That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain."

Thus the Ghost sets in motion the long series of events that culminates in tragedy for all the royal family of Denmark. The familiar story of Hamlet's vacillations, his supposed madness, and his final revenge are not supernatural

in anything but their cause, which has just been cited.

Once again the Ghost confronts Hamlet. When, hesitating over the killing of his uncle, he visits his mother to reproach her, the Ghost appears.

* " Do not forget this visitation
Is but to whet thy almost blunted purpose.
But look, amazement on thy mother sits:
O, step between her and her fighting soul
Conceit in weakest bodies strongest works, -
Speak to her, Hamlet."

Thus does the Ghost urge Hamlet on in his revenge upon his uncle, and plead with him for mercy toward his mother.

Macbeth

The tragedy of "Macbeth begins with a supernatural scene. The three witches whose prophecy awakens the ambition lying dormant in the mind of Macbeth, meet each other, and plan to see Macbeth ere set of sun upon the heath. According According to their plan, they meet Macbeth and Banquo, and they greet the former with these mysterious words;

** First Witch:

" All hail, Macbeth! hail to thee, Thane of Glamis!"

Second Witch:

" All hail, Macbeth! hail to thee, Thane of Cawdor!"

Third Witch:

" All hail, Macbeth! that shall be king hereafter!"

* Shakespeare Complete - Literary Digest - p. 967.I

** Shakespeare Complete Literary Digest - p. 924.I

To Banquo they give a greeting no less puzzling.

First Witch: " Hail!"

Second Witch: " Hail!"

Third Witch: " Hail!"

First Witch: " Lesser than Macbeth, and greater."

Second Witch: " Not so happy, yet much happier."

Third Witch: " Thou shalt get kings, though thou be none."

Then, in a chorus, they exclaim,

" So, all hail, Macbeth and Banquo!"

Macbeth makes them answer.

* " Stay, you imperfect speakers, tell me more:
By Sinel's death I know I am Thane of Glamis;
But how of Cawdor? the Thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than Cawdor; Say, from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting?"

But the mischief is done. The idea of being king once fixed in the mind of Macbeth. becomes an obsession which leads to the thought of murder. The obsession, the indomitable ambition of Lady Macbeth, and the timely visit of Duncan, the King, all conspire to make Macbeth commit the murder.

But after he is king he knows no peace. He fears everyone who can endangerhis position

* Shakespeare Complete - Literary Digest - p. 925. I

who can endanger his position, and he is constantly haunted by his conscience. He fears Banquo particularly, partly because he thinks that Banquo knows his guilt, and partly because of the prophecy that Banquo " will get kings" So he plans for the murder of Banquo and his son , Fleance. But Fleance escapes, so Macbeth still has him to fear.

At the banquet, the Ghost of Banquo appears to Macbeth, and reproaches him. The assembled lords are amazed at his terror, but after the Ghost disappears, he explains it as a strange infirmity, and he suggests that they drink a health to Banquo. But again the Ghost appears, and this time the terror of Macbeth is so great that Lady Macbeth is obliged to dismiss the guests.

Completely unnerved, Macbeth again seeks information from the witches. This time he seeks them in a dark cave, in the middle of which is a boiling cauldron. The witches are working under the direction of Hecate, the goddess of magic and sorcery. Macbeth begs them to answer his question.

* Thunder is heard, and an armed Head appears, saying,

" Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the Thane of Fife."

There is more thunder. The apparition of a bloody child arises, and counsels him.

" Be bloody, bold, and resolute: laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth."

* Shakespeare Complete - Literary Digest - p. 936.2

Thunder is heard again, and there arises the apparition of a child, crowned, and carrying a tree. It speaks to Macbeth.

" Be lion-mettled proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquished be, until
Great Birnam wood to high Dunsinane hill
Shall come against him."

Then eight kings appear, passing by in order the last with a glass in his hand. Banquo follows. As Macbeth looks at them, each King resembles Banquo. The witches dance and then they disappear.

Macbeth is much encouraged by this prophecy, for it seems to promise him security. But Birnam's woods do come to Dunsinane, when the army of Malcolm approaches, each soldier concealed behind a tree cut down in that woods.

Even then, Macbeth clings to the prophecy made by the bloody child. So when Macduff attacks him, he protests,

* " I bear a charmed life, which must not yield
To one of woman born."

But Macduff answers,

" ------- Despair thy charm;
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripped."

* Shakespeare Complete - Literary Digest - p. 943.2

So dies the last hope of Macbeth, and the long battle between conscience and ambition is ended.

The Tempest

Although "The Tempest" has a thin background of reality, most of the action is supernatural.

Prospero, a student, was Duke of Milan. His brother A Antonio conspired with the neighboring Duke Alonso, of Naples, to destroy Prospero. Then Antonio took possession of the dukedom.

But Prospero and his little daughter, Miranda, are not destroyed. Through the charity of a Neapolitan, Gonzalo, they are landed on an island, and supplied with books, clothes and all other necessities. Prospero has the power of a magician; . When he comes to the island, he finds imprisoned in a cloven pine, the delicate spirit, Ariel. Because Ariel had been unable to do her commands, the foul witch Sycorax, who had previously lived on the island, had thus punished the frail spirit. Then Sycorax had died, leaving no one on the island but her son, the monster Caliban, who had ever since tormented Ariel. From this bondage Prospero frees Ariel, requiring of him service for a year.

Now at this time, the enemies of Prospero are sailing by the island. Prospero makes a storm arise, causing their boats to be upset. Those in the party are all cast up on different parts of the island. By the magic of Ariel, with the boat, with its mariners sleeping a charmed sleep, is hidden in a secluded harbor. When all are on land, Prospero

commands Ariel.

* " Go, make thyself like to a nymph of the sea;
Be subject to no sight but mine; invisible
To every eye-ball else."

Then Prospero calls Caliban whom he holds enslaved to do menial tasks, and commands him to bring fuel.

One of the shipwrecked party, Ferdinand, son of the king of Naples, is led by the song of the invisible Ariel, to Prospero and Miranda. Miranda falls in love with him.

Meanwhile, in another part of the island, the Duke Alonso with Sebastian, his brother, and Antonio, are discussing the supernatural aspects of the wreck and of the island. A magic sleep overcomes Alonso. While he sleeps, his companions plot to murder him, and thus secure for Sebastian the throne of Naples. But Ariel enters, invisible, and awakens Alonso with a warning.

In another part of the island, Caliban plots with Stephano, a drunken butler, to kill Prospero, steal Miranda, and make himself ruler of the island. But Ariel overhears this plot, also, warns Prospero, and when the time arrives, they cause spirits in the shape of hounds to drive away the plotters.

Back with Alonso, Sebastian, and Antonio, unusual things are happening. To the accompaniment of sweet and solemn music, strange shapes enter and spread a banquet, of which they invite the strangers to partake. When they have finished,

* Shakespeare Complete - Literary Digest - p. 5.I

Ariel appears in the form of a harpy, claps his wings upon the table, and the banquet disappears,. Ariel then warns them that if they do not live a clear life upon the island, " lingering perdition, worse than any death will follow them." They are then held prisoners in the glen where they have banqueted. Strange shapes again appear, dance, and bear away the table.

In the last act, Prospero brings together and holds in a charmed circle all his enemies. According to his promise, made a year before to Ariel, he frees the spirit. Then he explains the mysterious occurrences to his charmed guests, approves the love of Miranda and Ferdinand, and arranges to give to each one his due, taking back his own dukedom.

The tale is wholly a work of fancy with a supernatural plot of unusual interest. It contains many mythical allusions, especially the wedding masque in the fourth act.

King Henry VIII.

After King Henry VIII. had divorced his wife, Katherine, and had married Anne Bullen, Katherine became ill. During her illness, she had the following vision:

* Six persons enter. They are clad in white robes, wear on their heads garlands of bay, and on their faces golden vizards. They carry branches of palm. The first two hold a garland over Katherine's head,while the other four bow to her, and then dance. Each two repeat this, and when the last two are holding the garland,

* Shakespeare Complete - Literary Digest - p. 620.I

Katherine makes a sign of rejoicing, and holds her hands up to heaven. At this, the spirits vanish, carrying the garlands with them.

Throughout the works of Shakespeare, there is such an abundance of mythical allusions that no one of his plays can be said to be without supernatural material. But those used in this study are the plays in which he has used the supernatural most freely and with the greatest amount of dramatic effect.

Restoration Drama

In the drama of the Restoration period, the change from romanticism to realism caused almost complete abandonment of the supernatural as dramatic material. However it does appear as allusions in a few of the dramas of this period.

Aureng-Zebe, or All for Love ---- by John Dryden

In " Aureng-Zebe," the tragedy in which an old emperor is the rival of his son, Aureng-Zebe, for the love of Indamora, a captive queen, there are several mythical allusions.

* " This Atlas must our sinking state uphold."

** " Like Hercules envenomed shirts we wear
And cleaving mischiefs."

*** " The fatal paper rather let me tear,
Than, like Bellerophon, my own sentence bear."

* Types of English Drama - D.H.Stevens - p.86.1

** Types of English Drama - D.H.Stevens - p. 96.2

*** Types of English Drama - D.H.Stevens - p. 100.2

* " Then he looks down, and sees your brother slain
Avenging furies will your life pursue."

** " Dull, and ingrateful! Must I offer love
Desired of gods, and envied even by Jove?"

The Tragedy of Jane Shore ---- by Nicholas Rowe

Beautiful Jane Shore, regretting her desertion of her husband, and repenting for her abandoned life, finds all her powerful friends falling away from her. She becomes the victim of the enmity of Gloucester, who accuses her to the nobles of witchcraft and sorcery. He pulls up his sleeve, and shows his withered arm as proof of her evil spells.

*** " Then judge yourself, convince your eyes of truth.
Behold my arm, thus blasted, dry, and withered;
Shrunk like a foul abortion, and decayed,
Like some untimely product of the seasons;
Robbed of its properties of strength and office.
This is the sorcery of Edward's wife
Who, in conjunction with that harlot, Shore,
And other like confederate, midnight hags,
By force of potent spells, of bloody characters,
And conjurations horrible to hear
Call fiends and spectres from the yawning deep,
And set the ministers of hell at work
To torture and despoil me of my life."

* Types of English Drama - D.H.Stevens - p. 107.2

** Types of English Drama - D.H.Stevens - p . 110.2

*** Types of English Drama - D.H.Stevens - p. 471.1

Virginius ---- by James Sheridan Knowles

In " Virginius," the drama in which a father's wit and bravery are matched against the desire of a tyrant emperor, there are several mythical allusions.

* " May the gods protect thee!"

** " With what a gait she moves! Such was not Hebe,
Or Jupiter had sooner lost his heaven,
Than changed his cup-bearer."

*** " I thank thee, Jupiter,
I am still a father."

When Virginius fails to find any other way to save his little daughter from the lust of Claudius, he stabs her to death, and exclaims,

**** " Lo, Appius, with this innocent blood
I do devote thee to the infernal gods."

Richelieu ---- by Sir Edward Bulwer-Lytton

In the powerful drama of " Richelieu," there appear several illustrations of supernatural material. Richelieu himself expresses to his would-be assassin, the following belief in his own destiny,

***** " I am old, infirm, most feeble - but thou liest!
Armand de Richelieu dies not by the hand
Of man - the stars have said it - and the voice
Of my own prophet and oracular soul
Confirms the shining Sybils."

* Types of English Drama - D.H.Stevens - p. 22.I

** Same p. 26.I *** Same p. 33.2 **** Same p. 40.I

***** Same p. 117.I

Louis, speaking of Richelieu, said,

* " These endless wars --- these thankless Parliaments,
The snares in which he tangled states and kings,
Like the old fisher of the fable, Proteus,
Netting great Neptune's wariest tribes."

When King Louis, who had fallen in love with Julie de Mortemar, the beloved ward of Richelieu, sends his messenger to conduct her to the royal palace, Richelieu thus protects her.

** " Then wakes the power which in the age of iron
Bursts forth to curb the great, and raise the low.
Mark, where she stands, around her form I draw
The awful circle of our solemn Church!
Set but a foot within that holy ground
And on thy head -- - yea, though it wore a crown --
I launch the curse of Rome."

Richelieu had tried in every other way to protect Julie from the King, and this was his last resort. It is an extremely dramatic scene, illustrating a power believed by Catholics to be inherent in the Church because of its divine origin. Because this power, but rarely used, has never been ineffectual, it must be classed as a supernatural power.

* Representative British Dramas - M.J.Moses - p. I2I.I

** " Representative British Dramas - M.J.Moses p.I27.2

_A_Blot_in_the_'Scutcheon ---- by Robert Browning

In Browning's drama, " Blot in the 'Scutcheon," pathetic use is made of the supernatural. Lord Tresham meets the youthful Lord Mertoun, whose love for Mildred, the beloved sister of the former, had brought her dishonor, thus causing a blot on the 'scutcheon which has hitherto been unblotted. Tresham kills Mertoun, who offers no resistance, and who had planned to right, as best he could, the grievous wrong he had done. Just before he dies, he speaks to Mildred, though she is in her room at home, while he is lying on the ground in the meadow.

* " ---------- Die along with me,
Dear Mildred! 'tis so easy, and you'll 'scape
So much unkindness! Can I lie at rest,
With rude speech spoken to you, ruder deeds
Done to you? --- heartless men shall have my heart,
And I tied down with grave-clothes and the worm,
Aware, perhaps, of every blow -- Oh God! --
Upon those lips - yet of no power to tear
The felon stripe by stripe! Die, Mildred! Leave
Their honorable world to them! For God
We're good enough, though the world casts us out."

When Tresham finds that he has killed the young Lord Mertoun, he regrets exceedingly his hasty anger. When he brings to his sister the story of her lover's death, he asks

* Representative British Dramas - M.J.Moses - p. 213.I

her forgiveness, and she makes him this answer.

* " There's nought for me to pardon! True!
You loose my soul of all its cares at once.
Death makes me sure of him forever! You
Tell me his last words? He shall tell me them,
And take my answer, - not in words, but reading
Himself the heart I had to read him late,
Which death --------- "

So she dies, forgiving her brother, and rejoicing that she is going to meet her lover, whose dying call she answers in this way.

Contemporary British Drama

The Masqueraders ---- by Henry Arthur Jones

Contemporary drama contains many illustrations of ~~mysticis~~ mysticism. Henry Arthur Jones creates a mystic atmosphere in "The Masqueraders," by means of the love existing between David Remon and Dulcie Larondie. David, a mystic, philosopher, and astronomer, is powerless to prevent Dulcie, a penniless bar-maid, from marrying for the social position and the luxury which the wealthy Sir Brice Skene will give her.

But three years after her marriage, David, now rich and world-famous because of his scientific discoveries, comes back into her life. Of the gay society which does not conceal from him her unhappiness, he says,

** " Your trouble isn't real. This society world of yours isn't a real world. There's one little star in

*Representative British Dramas - M.J.Moses - p. 215.I

**Representative British Dramas - M.J.Moses - p.428.I

Andromeda where everything is real. You've wandered down here amongst these shadows when you should have stayed at home."

When she asks, "Aren't these real men and women?"

He answers,

* " No. They are only masquerading. Look at them! If you touch them with reality, they would vanish. And so with your trouble of to-night. Fly back to Andromeda, and you will see what a dream all this is."

Then she says,

** " How strange! I was half-dead a moment ago, and you've made me so well and happy. But you --- do you belong to Andromeda --- or to this world?"

And he answers,

" To both. But the little star in Andromeda is my home. I'm only wandering with you among these phantoms."

His mysticism is emphasized by the practical philosophy of one of these "phantoms." Monty Lushington, a social butterfly, says of the world,

***" I find this world a remarkably comfortable and well-arranged place. I always do exactly as I like. If I want anything I buy it, whether I pay for it or no. If I see a woman I admire, I make love to her, whether she belongs to another man or no. If a lie

* Representative British Dramas - M.J.Moses - p.428.I

** Representative British Dramas - M.J.Moses - p. 428.I

***Representative British Dramas - M.J.Moses - p. 429.I&2

will answer my purpose, I tell it. I can't remember I ever denied myself one single pleasure in life; nor have I ever put myself out to oblige a fellow-creature. I am consistently selfish, and I find it pays; I credit everybody else with the same consistent selfishness, and I am never deceived in my estimate of character. These are my principles, and I always act up to them. And I assure you, I find this world the pleasantest possible place."

David answers.

* " A fairy palace! An enchanted spot! Only take care! While you are dancing, there may be a volcano underneath."

A year later, David and Dulcie face shipwreck. She considers giving up her husband and home, while he plans to abandon a scientific expedition which will place his name among the immortals, and all that they may find happiness with each other. The trip is fraught with danger. He feels sure that if he goes he will not come back alive. And she knows that he knows it. She says,

** " You will not return. Tell me, in your heart of hearts, do you not know that you will never come back? Ah, no ----- tell me the truth!"

* Representative British Dramas - M.J.Moses - p. 429.2

** Representative British Dramas - M.J.Moses - p. 438.2

And he answers,

* " I wonder how it is that when one has carefully weeded out all the old superstitions from one's mind, a crop of new superstitions springs up more foolish than the old ones. I've lived up there so long I've grown morbid. I've an attack of the silliest form of superstition --- a presentiment."

In the end, duty and work, the two realities in this unreal world, save David and Dulcie. They save Dulcie for her little daughter, and David for the work that is for him to do. As they are parting, David sats,

** " If we are sacrificing ourselves for a shadow, we are only doing what earth's best creatures have done before us. If duty is reality, we have done right.-- We shall never know satiety. Our love will never grow stale and commonplace, will it? Dulcie, we've only thrown away the husks. We've kept the immortal part of our love --- if there is an immortal part. ------

---

In six months from now, come to meet me, // my wife, and bring // our child. Or, it may be a little later--- but come and meet me, my wife, a little later."

"Where?" asks Dulcie, and he answers,

" In that little star in Andromeda. All's real there.

*Representative British Dramas - M.J.Moses - p. 439.I

**Same - p. 444.2

// David speaks of Dulcie and her child as his wife and his child because he has won them from her husband at a game of cards.

Michael and His Lost Angel --- by Henry Arthur Jones

In "Michael and His Lost Angel," too, Jones creates an atmosphere of mysticism.

The austere Michael Feversham, a minister, compels poor little Rose Gibbard to make public confession of an act of immorality. When it is over, she seeks refuge from her shame in a convent. Meanwhile, the soul of Michael, expressed in a book which he has written, has drawn to him an apparently soulless worldling, Mrs. Audrie Lesden. She deliberately brings about his spiritual downfall, not because she herself is really soulless, but because her soul is pagan, and she loves him.

In Michael's living-room there is a remarkably fine painting of his mother. When she was dying, she had told him that he would be watched over by the dead, because she would always be with him. And Michael has conceived the idea that the portrait is really his mother watching him. After he has become a victim of the wiles of Audrie, he no longer feels the influence of the portrait. He then refers to it as his lost angel.

His conscience and the unspoken accusation of Rose's father, who knows Michael's guilt, compel the young minister, even as he had compelled Rose, to make public confession. And then he feels again the influence of his mother's portrait.

But the influence of Audrie does not die. Although he puts her out of his life, thinking her the cause of his

sin, he cannot put his love for her out of his life. He seeks for her everywhere, but he does not find her until she is dying; and it is through love for him that she is dying. So again Michael has a lost angel, for death makes him realize that Audrie is really his "lost angel."

The Gods of the Mountain ---- by Lord Dunsany

There is a distinctly mystical quality in Lord Dunsany's "The Gods of the Mountain." The play is pagan, perhaps Hindu in setting. Seven beggars, discouraged at the lack of charity shown them, disguise themselves as the Gods of the Mountain. One of these, who is named Agmar, makes the plans.

* " They are of green jade. They sit cross-legged with their right elbows resting on their left hands, the right forefinger pointing upward. We will come into the city disguised, from the direction of Marma, and will claim to be these gods. We must be seven as they are. And when we sit, we must sit cross-legged as they do. with the right hand uplifted."

In this way the beggars plan to receive from the people gifts intended for the gods. The ruse works for some time, but after a while the people begin to doubt. So they send a messenger to Marma to find out whether or not the gods are still there. The beggars think they are ruined; but to their amazement, when the messenger returns, he reports that the gods are not there. Although the beggars are mystified at this, they are pleased that the people doubt them no more

*Representative British Dramas - M.J.Moses p. 844.2

and that they plan to bring rich gifts to atone for their previous doubt.

That night the green jade gods come to the beggars. The leader carries a green light. They point to the beggars one by one, and as they point to each face, a look of horror overspreads it. Presently the citizens bring rich gifts. They touch the arms of the gods. One speaks.

* " They are cold. They have turned to stone."

And another says,

" We have doubted them. We have doubted them. They have turned to stone because we have doubted them."

And still another,

" They were the true gods."

And all bowing down they repeat together,

" They were the true gods."

Thus did the gods inflict punishment on men by geanting to them the very thing they wished for.

Riders to the Sea ---- by John Millington Synge

In "Riders to the Sea" there is a mystical atmosphere throughout. Maurya, an old woman who had lost in the sea Michael, her last son but one, now sends the last one, Bartley, out to sea without her blessing. His sisters forget to give him the cake they have baked for him; so they send Maurya to meet him and give him the cake and her blessing. She returns in a few minutes and tells this story.

* Representative British Dramas - M.J.Moses p. 852

* " I seen Michael himself. ------ I'm after seeing him tl
this day, and he riding and galloping. Bartley came
first on the red mare; and I tried to say, "God speed
you," but something choked the words in my throat.
He went by quickly, and, "The blessing of God on
you," says he, and I could say nothing. I looked up
then, and I crying, at the gray pony, and there was
Michael upon it --- with fine clothes on him, and
new shoes on his feet."

Her two daughters think this is a sign that Bartley, too, has been drowned. And sure enough, a few minutes later a group of people enter, bearing his dead body. One of the people explains.

** " The gray mare knocked him into the sea, and he was
washed out to where there was a great surf on the
white rocks."

So did Maurya foresee that her last son would be a " rider to the sea."

The Land of Heart's Desire ---- by William Butler Yeats

The delicate beauty with which Yeats uses the supernatural in " The Land of Heart's Desire" gives the fantasy an irresistible charm.

Mary Bruin is unhappy because her husband's mother, forgetting the girl's youth, scolds her for reading stories, and for idling away her time. On May Eve, three times does

*Representative British Dramas - M.J.Moses - p.796.2

**Representative British Dramas -M.J.Moses p. 797.2

the girl give to the "good folk" what they ask for: and thus she puts the house into the power of the fairies for a year. When Bridget, her mother-in-law, scolds her for doing this, she answers,

* " What do I care if I have given the house,
Where I must hear all day a bitter tongue,
Into the power of faeries?"

And then she cries aloud,

" Come, fairies, take me out of this dull house.
Let me have all the freedom I have lost;
Work when I will and idle when I will!
Fairies, come take me out of this dull world,
For I would ride with you upon the wind.
Run on the top of the dishevelled tide,
And dance upon the mountains like a flame."

When old Father Hart, the priest, remonstrates with her, she says,

** " Father, I am right weary of four tongues:
A tongue that is too crafty and too wise,
A tongue that is too godly and too grave,
A tongue that is more bitter than the tide,
And a kind tongue too full of drowsy love,
Of drowsy love and my captivity."

She means the tongues of her husband, of his father, of his mother, and of the priest himself.

* Introduction to Drama - Hubbell and Beaty - p. 770.2

**Introduction to Drama - Hubbell and Beaty - p. 771.1

Presently a child seeks shelter in the house. They admit her and wait upon her eagerly. In reality, she is a fairy who has come to take Mary away. All that Mary has longed for and dreamed of the child fairy promises, while light footsteps and happy songs are heard outside. To persuade Mary to go with her, the child uses every enticement, saying,

* " White bird, white bird, come with me, little bird."
Come, little bird, with the crest of gold!
Come, little bird, with the silver feet."

And Mary almost yields,as she says,

** " I have always loved her world."

But love for her husband, and the spiritual influence of the priest, prevail, and Mary does not go to the Land of Heart's Desire which the fairy promises. But the girl is not strong enough to endure the struggle. In order to keep her soul from the fairies, God takes it to Himself.

Cathleen Ni Houlihan ---- by William Butler Yeats

Symbolic rather than mystic is the quality of the supernatural material in "Cathleen Ni Houlihan." The old woman who comes to the home of the Gillane's on the eve of Michael's marriage to Delia Cahel is the symbol of oppressed Ireland. The old woman says,

*Introduction to Drama - Hubbell and Beaty - p.775.2

**Introduction to Drama - Hubbell and Beaty - p. 775.2

* " Many a man has died for love of me. ----- There was a red man of the O'Donnells from the north, and a man of the O'Sullivans from the south, and there was one Brian that lost his life at Clontarf by the sea, and there were a great many in the west, some that died hundreds of years ago, and there are some that will die to-morrow."

There was a popular superstition at that time that this old woman always appeared before a war. But war was not thought of just then.

However, when Michael comes home, ther is shouting heard at the door, and they hear the news that warships have landed in the harbor. Unexpected though it is, war has come, and Michael breaks away from his bride-to-be, and goes to joi join in the fighting.

The Hour-Glass ---- by William Butler Keats

There is a curious intermingling of Irish superstition and religion in "The Hour-Glass," by Keats. It is a modern morality play, although the superstition in it partly conceals its form.

The Wise Man is preparing a lesson for his pupils, whom he has taught to believe only what they can see. The Fool enters , and begs for a penny, the giving of which, he says, will bring good luck to the Wise Man. When asked his reason for carrying a pair of shears, the Fool explains to the Wise Man as fillows:

*Representative British Dramas - M.J.Moses - p. 767.2

* " Every day men go out dressed in black, and spread great black nets over the hills, great black nets."

" Why do they do that?" asks the Wise Man.

" To catch the feet of the angels. But every morning, just before dawn, I go out and cut the nets with my shears, and the angels fly away."

The Wise Man rejoices that he has succeeded by his wisdom in killing all belief in God and in all things that cannot be seen.

** " Oh, my swift, darting arguments, it is because of you that I have overthrown the hosts of foolishness.

In the midst of his rejoicing, an angel enters and says,

*** " I am the Angel of the Most High God. I have brought you a message. You will die within the hour. You will die when the last grains have fallen in this glass. ----------

You must die because no souls have passed over the threshold of heaven since you came into this country.

The doors of heaven will not open to you, for you have denied the existence of heaven; and the doors of purgatory will not open to you because you have denied the existence of purgatory."

" But I have also denied the existence of hell," pleads

the Wise Man.

" Hell is the place of those who deny," answers the Angel.

However, if, before the hour is over, the Wise Man can find one person who believes in God, he will be admitted to heaven after years in purgatory.

He tries his children, his wife, and his pupils. But so well has he taught them that not one of them believes in anything he cannot see. Then he turns to Teigue, the Fool. And Teigue says to the Wise Man,

> " Once when I was alone on the hills, an Angel came by, and he said, " Teigue the Fool, do not forget the Three Fires; the Fire that punishes, the Fire that purifies, and the Fire wherein the soul rejoices forever."

And so the Wise Man is saved from hell by the Fool.

Mary Rose ---- by Sir James Matthew Barrie

The Isle That Likes to Be Visited, an enchanted island off the coast of Scotland, is the cause of the tragedy in Barrie's "Mary Rose." When Mary Rose Morland was eleven years her parents had taken her on a trip to a nearby fishing-port, and the girl had developed a fondness foe the queer little isle. One day, according to his custom, her father left her on this island, while he rowed about a hundred yards away to do some fishing. When he had finished his sport, and was starting back to the island, he waved at

Mary Rose. Then he turned his back to her long enough to row to the spot where she was sitting.

When he reached the island, Mary Rose was gone. And all search proved unavailing. She could not be found.

Twenty days later, in despair over his loss, Mr. Morland is rowing along the shore of the island. Looking toward the place where he had left her on that fatal morning, he sees Mary Rose sitting just as he had left her. And when he landed, she asked,

" Why did you row in that funny way, Dad?"

He realized at once that she did not know anything unusual had happened.

Mr. and Mrs. Morland never had told Mary Rose about this occurrence; but when Simon Blake asked their permission to marry her, they told him. Although slightly uneasy at first, he later became skeptical about the story. And so, four years after his marriage, he took Mary Rose, at her request, to visit again the Isle that Likes to Be Visited.

They spent there a delightful day, listening part of the time, to the many queer tales Cameron, their guide, told them about the place. One story was that the island possessed a "call" for certain persons.

Toward evening, Simon was busy preparing to depart. While some matter was engaging his attention for a few minutes, this "call" came for Mary Rose. Through the murmur of a wind that arose on the island, Mary Rose heard her name. As she stretched out her arms to her husband, her

face became rapt; and, as she passed from view, the island became silent again. ------- As before, all search proved unavailing.

This time, Mary Rose did not come back in twenty days. Years passed, twenty-five of them. Mary Rose's baby grew to boyhood, and ran away to sea, away from the home of his father and of his grand-parents. The tragedy had grown so old that the edge of its sharpness was dulled, when one night Simon received a telegram from Cameron, saying that Mary Rose had come back, and that he was bringing her to them. She was entirely unchanged, he said, and as before, she realized nothing of what had happened. But she would realize it when she saw her parents aged, and Simon with gray in his hair, and Harry, her baby, ---- but he was not there.

Simon went out to meet her --- in the dark --- so she would not see all the changes at once. But she was bewildered when she saw them all, and when she asked for her baby, they could not answer her. So she went into the little room where he had slept, and her father asked, " Do you think she should have come back, Mr. Cameron?"

And now a man who had been her baby, Harry, has come back to the old house, which no one will buy because the Ghost of Mary Rose, who is buried down by the church, haunts it, looking for something, the housekeeper does not know what. But Harry knows. So he goes into the little room, and awaits the Ghost which stays there.

Soon she comes, and he holds her on his knee, as she had always dreamed he would,sometime. And he caresses her, speaking to her with loving words. Presently the "call" comes again for Mary Rose, and the weary little Ghost disappears, having found rest at last.

Modern French Drama

The modern French dramatist makes liberal use of supernatural material to produce dramatic effects. Many of them combine symbolism and mysticism with happy effects.

Chantecler ----- by Edmond Rostand

According to Rostand, the feathered inhabitants of the barnyard suffer and rejoice just as intensely as do men and women. And although this drama of their lives tends toward the supernatural, it is made so real in the telling that it is convincing.

All the creatures of the barnyard worship Chanticleer, the Cock, who is the king of day, and the lord of the Sun. There is much jealousy of him, and much striving to win his favor, especially among the hens. One night the beautiful Pheasant- Hen escapes from a hunter, and seeks refuge in the barnyard. There, because of her great beauty, she is treated as an honored guest, and the Cock falls in love with her.

Then there is a conspiracy. Those who are jealous or envious plot against the life of the Cock. Fighting cocks are engaged to destroy him whose mission is -- not to fight,

but by his song to make the sun rise. Pheasant-Hen warns him, but he will not allow himself to be afraid. Despite his bravery, however, he is wounded, and Pheasant-Hen entices him away to the woodland. There she tries to make him say that his love for her is greater than his love for his work; for she knows that Chanticleer does not make the sun rise, and she fears that his heart will break when he finds this out. She cannot make him consider his work less important than his love, however, and while she is trying, dawn comes.

Fearing its effect upon Chanticleer, she tries to conceal it with her wings. But he soon realizes it. However, he is not distressed, for he thinks the dawn is due to some power left over from his yesterday's song.

So he leaves Pheasant-Hen to go back to the barnyard. A man appears with a gun. Chanticleer is in danger. All his friends are alarmed at the thought. Pheasant-Hen sees his danger and prepares to fly to his protection. But she is caught in a snare. She prays for his safety. He is saved; and the drama is over with the coming of men.

The barnyard inhabitants must know mythology, for they use the following allusions.

* " Am I the ancient Phoenix?"

" I choose to have him born in Colchis, from whence I came on Jason's fist. Perhaps I was the Fleece."

* Chanticleer - E.Rostand - Trans. G.Hall - p.64

I came on Jason's fist. Perhaps I was the Fleece."

" The witches routs where we ride perched on the fist of a hag."

" Birds have talked Greek ever since Aristophanes."

" The Black-chat's cry is a corruption of the word Lysistrata."

" Their fate to seethe in the cauldron of a witch."

The symbolism in the play is very interesting. Every human quality, both of strength and of weakness, finds a counterpart in some one of the barnyard creatures.

La Princess Lointaine (The Far-away Princess) - Rostand

The mystic power of an overwhelming love is the supernatural fabric of " The Far-Away Princess." Joffrey Rudel, the poet, is in love with Melissinde, a far-away princess. Inspired by this love, he has written beautiful poems to her. Now he is ill; dying. And he is travelling to the home of the far-away princess to see her once before he dies.

Meanwhile Melissinde, though far-away, has read his poems, and from them knows his love for her. She frequently communes with him in spirit, and this experience makes her feel very near to the poet. Therefore, when she hears of his coming she is not surprised. She has avoided marriage and has kept herself from all lovers until the coming of Joffrey's messenger, who is his friend, Bertrand.

Under the influence of a violent physical passion, Bertrand, faithless to his friend, and Melissinde, faithless

to her soul, yield to a moment of madness. But the spiritual love of Joffrey conquers. After a brief struggle, the Princess puts Bertrand away from her, and goes down to the ship in the harbor, to join her true lover, Joffrey.

The Blue Bird ---- by Maurice Maeterlinck

" The Blue Bird" of Maeterlinck is an exquisite fairy drama, the beauty of which makes it pleasing to children, and the mystic symbolism of which gives it interest for adults.

One Christmas Eve, when Father Christmas is not coming to them, Tyltyl and his sister Mytyl, children of poor peasants, watch eagerly the Christmas festival of the rich children across the way. Suddenly the Fairy Berylune appears and gives to Tyltyl an enchanted green hat, with a diamond in its cockade. By merely turning this diamond the children will be able to see under the appearance to the very soul of things past, present, and future.

At this time Berylune has a daughter who is ill with longing for a blue bird, the only thing that will bring her happiness. So after she has given Tyltyl the magic hat, Berylune sends the two children on a journey to search for and bring back to her, the blue bird of happiness. They are to be guided by Light, and they will have for companions the Dog, the Cat, Bread, and Sugar-Loaf.

First they go to the land of Memory, where a fog, clearing away just as they arrive, reveals a cheerful peasant cottage scene. Tyltyl and Mytyl are overjoyed, for they find there

their grandmother and their grandfather, and their little sisters and brothers, all of whom had been dead for some time. In the midst of their joy, they see the blue bird. They capture it, put it into a cage which they carry for that purpose, and then depart to rejoin Light, who is waiting for them. But when they get away from the land of Memory, thet find that the bird is no longer blue. It has turned black.

They next visit the palace of night, where they are allowed to seek for the blue bird in a series of rooms occupied respectively by Ghosts, Sicknesses, Wars, Shades and Terrors, Mysteries, and a Little of Everything. Finally they come to a door which Night advises them not to open lest they be lost. Her objections make them feel that behind this door they will find the blue bird; so they insist upon opening it.

They find within the door a beautiful dream-garden, in which thousands of blue birds are flying about. Delighted, they catch a great many, and joyously carry them back to Light. But to their great sorrow, when they have reached her, they find that the birds are dead. She consoles them, however, saying, " Do not cry. You did not catch the one that is able to live in broad daylight."

Next they go to the forest, where they see a blue bird perched on the Oak-Tree's shoulder. But the tree will not allow the children to have the bird, because their ancestors have cut down and maltreated so many oak-trees.

Then they journey to the Palace of Happiness, where they meet first Sensual Pleasures, then the Happiness of Little Children, and finally the Great Joys, one of which, they learn, is the Joy of Maternal Love.

Finally the two children awake in their own home, which looks brighter and more beautiful after the sights they have seen. A neighbor comes in to get fire for her little sick girl. Suddenly Tyltyl discovers that his own turtle-dove is a blue bird. So he sends it to the little sick girl. A short time afterward, the little girl, now cured, enters, radiant and beautiful, and carrying the Blue Bird. But while the two children are looking at it, the bird escapes, and Tyltyl, in distress, turns to the audience and begs the finder to restore it.

The play is a thing of rare beauty, so unreal that the setting alone fills one with a sense of the supernatural.

The Intruder ---- by Maurice Maeterlinck

The mysticism of Maeterlinck is vividly expressed in " The Intruder." The setting is simple. A family group is gathered in the living-room of a house. The group includes the Father, an Uncle, three Sisters, and an old Grandfather, who is almost blind. In a room leading from the living-room, a new-born child is sleeping. In another room, lies the Mother, very ill, and attended by a Sister of Mercy.

The Grandfather feels that the Mother is not going to get well. They are expecting another nun, who is one of the family. They think she must have arrived, for there are

unusual sounds in the garden. The nightingales stop singing. The swans act as though scared.

But there is no one there.

Gold comes in from the garden. A scythe is heard. The gardener is mowing the grass. the lamp burns low. The Grandfather keeps hearing footsteps. He thinks they are deceiving him. He is sure there is someone else in the room.

But there is no one there.

It becomes too hot, so the door is opened. Then it is too cold. The clock strikes midnight, and there is a sound of someone rising in haste.

But no one arose.

The baby in the next room begins to cry. Suddenly the Sister of Mercy appears in the doorway, and makes a sign. The sign means that the Mother has passed away.

Death was the Intruder.

Pelleas and Melisande ---- by Maurice Maeterlinck

Fairy or elf or goddess must have been the beautiful Melisande, whom Prince Golaud found by a forest lake, seeking in the water refuge from the tragedy of her life. Nor did she become wholly mortalwhen he married her; for she loved his younger brother Pelleas frankly, and without knowledge or thought of evil. Too late Golaud realizes this, for, in his very human jealousy, he kills his brother, and wounds unto death the child-bride who, on her death-bed, gives birth to a doll-baby.

It is a pathetic drama, enacted amid scenes of enchanted

forests and magic pools. In all its parts the play just misses giving the sense of reality.

German Drama

Faust --- by Johann Wolfgang von Goethe

In the entire drama of the world, there is no other single work of greater significance and of more universal interest than Goethe's " Faust." The material of the drama is all supernaturaland of such deep significance that any adequate discussion of it would require much more space than it is possible to give in this survey study of the supernatural in drama.

The play is based upon the Faust legend that formed the theme for a large number of plays and stories of the Middle Ages. In brief, it is as follows.

Faust, a learned scholar, finds no satisfaction in the studies he has been pursuing. To gain satisfaction, he makes a compact with the devil, whereby he gains supernatural knowledge and power for a stated period of time, and promises to pay for it by giving his soul to the devil at the end of that time.

According to Goethe, Mephistopheles is Faust's devil, and he tempts him thus:

* " I'll pledge myself to be your servant here,
Ne'er at your call to slumber or be still;
But when together yonder we appear,
You shall submissively obey my will."

* Dramatic Works of J.W.von Goethe - trans.A.Swanwick p.50

Although when Mephistopheles insists upon it, Faust agrees to sign the compact with his own blood, he feels that it is unnecessary.

* " Be not afraid that I will break my word,
The present scope of all my energy,
Is in exact accordance with my vow.
With vain presumption I've aspired too high;
I'm on a level but with such as thou;
I am rejected by the great First Cause,
Nature herself doth veil from me her laws;
Rent is the web of thought, my mind
Doth knowledge loathe of every kind.
In depths of sensual pleasure drowned;
Let us our fiery passions still!
Enwrapped in magic's veil profound,
Let wondrous charms our senses thrill!
Plunge we in time's tempestuous flow,
Stem we the rolling surge of chance!
There may alternate weal and woe,
Success and failure, as they can,
Mingle and shift in changeful dance,
Excitement is the sphere for man."

Mephistopheles, who accompanies Faust everywhere as his servant, delights in showing his power. At the drinking-party in Auerbach's Cellar, in Leipzig, he produces the favorite wine of each one, makes the spilt wine turn to

* Dramatic Works of J.W.von Goethe- trans. A.Swanwick p.52

flame, and practices delusion upon the party. In rapid succession these works are performed, and they convince the onlookers that Mephistopheles possesses powers of sorcery.

In the witches' kitchen, which he loathes, Faust regains his youth, in order to win Marguerite. As a handsome youth, then, he wins her love, ruins her, and then goes away with Mephistopheles.

All the pleasures of the earth, past and present, are then experienced by Faust. But each one proves to be unsatisfactory. And indeed, he had feared this, for from the beginning he had not felt convinced that Mephistopheles would be able to give him the permanent satisfaction that he craved.

In spirit, Marguerite calls to him, and he often longs to go back to her. Once he does go, but it is too late to save her from the punishment inflicted upon her for her sin. Faust wishes to share this punishment by dying with her, but Mephistopheles intervenes.

As time passes, Faust finds less and less satisfaction. His character becomes more at variance with the spirit of the compact he has made; and, in the end, this variance becomes the means by which he is saved.

The Assumption of Hannele --- by Gerhart Hauptmann

" The Assumption of Hannele," a dream poem by Gerhart Hauptmann, is a charming mixture of magic, mysticism, and religion.

Hannele Mattern, a beautiful girl of fourteen, beaten and abused by a cruel step-father, seeks refuge in the pond, to which, she says, the Lord Jesus called her. Half-drowned she is found by the village school-master, who carries her to the local almshouse. While there she is very ill. During her illness, she has a beautiful vision, which forms the theme of the play.

In the vision, first her drunken step-father appears, abusing her in vile terms. She gets out of bed, cowering in a corner of the room to escape him. The Sister who is nursing her allays her fears, and then she gets her back to bed. Soon the apparition of Hannele's dead mother appears, and comforts the child with loving words and songs. The songs of children are heard, and soon there appear three radiant, winged angels, crowned with roses. They sing a song, and then disappear, leaving Hannele with an imaginary flower in her hand. Then comes an angelic figure, and then Death. Hannele longed to die, but now she is afraid; so she asks, " Is there no other way?" And the angelic figure answers, "There is no other."

Soon a hump-backed village tailor comes, and clothes Hannele in bridal robes of white silk, and crystal slippers, and they put her into a crystal coffin. Drunken Mattern

comes, attractive as usual, but he is frightened into silence.

Then comes a Stranger, clad in a shabby gown. He presses Hannele's hand, saying,

* " Be not afraid. The maiden is not dead. She sleepeth."

Hannele opens her eyes, arises from the coffin, and sinks to her knees before the Stranger, whose shabby gown falls from his shoulders, revealing a gleaming robe of white and gold.

" Canst thou name my name?" asks the Stranger.

" Holy! Holy! Holy!" answers Hannele.

There is soft music, and many angels appear, swinging censers and strewing flowers. Then, to the ever-increasing sound of harps, the Stranger describes to Hannele her future home in Paradise. As He ceases speaking, the angels encircle Hannele, and sing,

" We bear thee away to the Heavenly Rest,
Lullaby, into the Land of the Blest,
Lullaby, into the Land of the Blest!"

* Introduction to Drama - Hubbell and Beaty - p. 736.2

Scandinavian Drama

The Dream Play --- by August Strindberg

Realistic symbolism or impressionistic mysticism are two names given by Edvin Bjorkman to the form of supernatural material used in Strindberg's "The Dream Play."

The daughter of Indra sinks through the heavens to a cloud, of which a Voice tells her;

* " The best I cannot call it, nor the worst,
Its name is Dust; and, like them all, it rolls;
And therefore dizzy, therefore grows the race,
And seems to be half-foolish, and half-mad -
Take courage, child, --- a trial, that is all!"

The drama that follows the descent of the Laughter to Earth is made up of a series of episodes resembling those in a dream. As the drama proceeds, however, the impression of of a dream is dispelled by the realism of the episodes and by the revelation which they make of the under-currents of life.

An Officer imprisoned in the tower is set free by the Daughter, who is known on earth as Agnes. The Officer finds his mother dying, and in the process of a reconciliation with his father, with whom she has evidently quarreled.

Then for many years the Officer waits in the hope of winning Miss Victoria, who keeps putting him off , and in th the end marries the Poet.

Agnes decides to unite her destiny with that of a

*Plays by August Strindberg - trans. E.Bjorkman p. 28

penniless lawyer, feeling sure that she can overcome the difficulties the marriage will bring her. But poverty, lack of air, the care of a child, dirt, and cabbage, all together prove too much for her, and she leaves her home.

She tries to go to Fairhaven, but finds herself instead at Foulstrand. All the follies and the sufferings of humanity pass before her, and she experiences them all. The lawyer tries to make her come back to her child. And so strong is her impulse to obey him that she fears for a moment that she is earth-bound. But the Poet is with her, and he shows her reality. Then she knows that all earth's people are her ch children. So after fitting preparations and ceremonies, she ascends into the ether from which she came.

The conception is unusual. It is what one might imagine to have been the experience of a pagan goddess entangled in a love affair with a mortal.

The Father--- by August Strindberg

Of distinctly different character is Strindberg's tragedy of horror, "The Father." The wife, for selfish reasons wishes to prove her husband insane. Failing to do so, she deliberately drives him insane by insinuating into his mind the idea that he is not the father of the little daughter whom he adores. Although the greater part of the tragedy is stark realism, a few suggestions of th supernatural are used. Bertha, the daughter, tells of her spiritualist grandmother.

* " She makes me sit at a table holding a pen over a piece of paper. Then she says the spirits are to write."

Later she tells:

" Grandmother says the spirits take revenge if anyone speaks about them. And then the pen writes, but I don't know if it is I."

When the father goes insane, he makes the following mythical allusions.

** " Omphale, Omphale, now you play with the club while Hercules spins the wool."

" Ah, my rough lion-skin that you wanted to take away from me! Omphale! Omphale! Wake, Hercules, before they take thy club away from thee!"

At the end, he falls into a death-like swoon, which they think is death. But the doctor says;

*** " No, he may still come back to life, but to what an awakening we do not know."

They tell the doctor that he prayed during the last few minutes of consciousness, and the doctor answers,

" In that case, of which I judge just as little as of the origin of the illness, my science is at an end. You try now, Pastor."

*Chief Contemporary Dramatists - T.H.Dickinson p. 610. I & 2

** Chief Contemporary Dramatists - T.H.Dickinson p. 624.I

***Chief Contemporary Dramatists -T.H.Dickinson p.625.2

Beyond Human Power --- by Bjornstjerne Bjornsen

Out of purely supernatural fabric did Bjornsen construct his thrilling drama, " Beyond Human Power."

Pastor Sang, a man who lives almost wholly in the spirit, is gifted with such miraculous power that people come from far and near to visit him. His wife tells her sister about him.

" Who can resist sheer goodness? - sheer sacrifice for others? - sheer rapture? And who can resist, when his childlike faith and supernatural power carry everybody away?"

" Sang, when he prays fervently, obtains what he prays for."

" He works miracles, you mean?"her sister asks.

"Yes," answers Clara Sang. "He is the "miracle priest" the country over."

She then tells instances of his healing power. An old lady who had been paralyzed for over twenty years now walks to church. Another woman, who had been pronounced dead, begins to breathe again when he takes her hands in his.

But although Clara Sang, the Pastor's wife, has been a bedridden invalid for many years, he has not yet been able to cure her. The day arrives, however, when he feels that this much-desired power has been given to him. With his two children, Elias and Rachel, he will surround Clara by a circle

*Chief Contemporary Dramatists - T.H.Dickinson p. 57

of prayer.

At the last moment, however, the children refuse because they feel that they have not the necessary faith. Then Sang knows that the work is for him alone to do. So he goes into the church and prays. Hour after hour he prays. The news spreads, and all the villagers, among whom are those whom Sang has cured, gather outside in the churchyard, where they unite with him in prayer.

Presently there is heard a sound, as of thunder. The people shriek. An avalanche is tearing down from the mounta mountain, and the church is directly in its path. But near the end of its descent, the avalanche is miraculously turnd turned aside, and the church is left untouched. Pastor Sang continues to pray, while a congress of clergymen, bound for the Orient, stop at the harbor, and come to visit the "miracle priest."

And now Clara Sang, whose illness had prevented sleep, is sleeping. The Pastor keeps on praying, while the visitin visiting clergymen discuss the theology of miracles.

Suddenly Clara Sang arises from her bed and walks. At the same moment, Pastor Sang from the church, sings,

" Hallelujah! hallelujah!"

And immediately he appears in the doorway, extending his arms to Clara. He embraces her, saying,

" Clara, oh! glorious, - when you came - my beloved!"

Her head sinks, and her body relaxes. Sang lays his upon her heart. Then he looks toward Heaven, and says,

" But this was not my intention."

Then he clutches at his heart, and falls.

One of the clergymen asks, " What did he mean by that "or?"

And another answered, " I don't know for sure. - But he died because of it."

Plays of Henrik Ibsen

The last group of plays written by Henrik Ibsen contain an all-pervasive mysticism. In " Rosmerholm," Rebecca West by mental suggestion causes Rosmer's wife, Beata, to drown herself. Rebecca's real motive in coming to Rosmerholm is a low one. It is love for Rosmer. But the influence he exerts over her develops her character to such a degree of nobility that, when she has the opportunity to take the love of Rosmer, her consciousness of the wrong she had done to the dead Beata prevents her from taking that love. Then, still under his mental influence, she goes to her death with Rosmer.

Even more mystic is the strange lure of the sea for Ellida Wangel in " The Lady from the Sea." She had always lived near the sea until Dr. Wangel marries her and takes her away from it. Nor can she forget a lover to whom she had been betrothed years before. This lover was a sailor, and by a strange ceremony he had wedded Ellida and himself to the sea. Then he had gone away, and although she had written to break the engagement, he had refused.

Meanwhile, Ellida had grown to love Dr. Wangel and had married him. But the early lover remains in her mind.

She cannot forget him. Later he comes, and demands that she go with him. And her husband leaves her free to choose. She may go if she wills it.

Then the spell of the stranger's influence is broken, and the lure of the sea is gone. When she knows that she is not bound, that she is free- to choose what she will, she chooses her home and husband.

The Master Builder --- by Henrik Ibsen

The supernatural material in " The Master Builder" is in the nature of telepathy. For ten years Halvard Solness, the Master Builder, influenced the mind of Hilda Wangel, who was merely a pretty child when he met her at her father's house. There he had kissed her and had told her that when she grew up she would be his princess and he would buy her a kingdom. Now, after ten years, she comes for her kingdom.

During those ten years, Solness has been disturbed by his own mental powers. Ever since the day when he willed a certain building to burn down, and soon afterwards found that it had done so, he had feared this power.

But now Hilda comes to his home, and her mind proves to be stronger than his. For she urges him on to dare what is beyond his power to do; and in the daring he meets his death.

Brand--- by Henrik Ibsen

The religion upon which Ibsen's dramatic poem,"Brand," is based is the religion of mysticism. The priest, Brand, is of stern, uncompromising nature. " Nought or all," is his motto, and he expresses it thus to his friend Einar.

* " Be passion's slave, be pleasure's thrall,
But be it utterly, all in all!
Be not to-day, to-morrow, one,
Another when the year is gone;
Be what you are with all your heart,
And not by pieces and in part."

By a deed of superlative bravery, the crossing of a fiord during a terrific storm, to save the soul of a dying man, Brand wins the confidence of a little northern parish, which is impoverished by famine. They ask him to be their priest. He does not wish to, for he feels a desire to preach out in the big world. Their pleading is symbolic and beautiful.

** The Man: This calling that you must fulfill,
This work, whereon you've set your will,
Is it so precious to you, say?
Brand: It is my very life.
The Man: ---------- Then stay;
Though you give all, and life retain
Remember that your gift is vain.
Brand: One thing is yours you may not spend
Your very inmost self of all.

* Brand: Henrik Ibsen - trans.C.H.Herford p.23

** Brand: Henrik Ibsen - trans C.H.Herfore p. 57

You may not bind it, may not bend,
Nor stem the river of your call.
To make for ocean is its end.

The Man: Though tarn and moorland held it fast, -
As dew 'twould reach the sea at last.

Brand yields and becomes the priest in the little northern parish. Einar's sweetheart, Agnes, filled with admiration for the spiritual life of Brand, falls in love with him and marries him. Their child falls ill. The doctor says a warmer climate will save him, so Brand prepares to go. But as they are leaving the cottage, Gerd, a mountain-girl, stops at the garden gate, uttering words that condemn him for abandoning his duty. Brand turns to Agnes.

* " Woe's me, Agnes --- I forebode
In her words the voice of God."

So, remembering his creed, "Nought or all," he turns back. And God provides a better climate for Brand's little son.

On Christmas Eve, there comes to the cottage a woman with a dying babe. The child is cold in its thin rags. Agnes is mourning over the garments of her little dead baby. Brand calls them the "idol-bonds" in which she still abides. He bids her give them to clothe the dying child. She gives all but one, a little cap that she thought to hide so that she might have one thing that had belonged to her baby. But she cannot keep up the deceit. She tells Brand, and,

* Brand:Henrik Ibsen - trans. C.H.Herford p.120

at his bidding, she gives away the cap, also. Then, in an ecstasy, she exclaims,

* " Shivered, shattered --- plucked away --
All that bound me to the clay.
I am free, Brand, I am free!"

But when Brand would rejoice at this, she says,

" Thou forget'st the word of dread:
Whoso sees Jehovah dies!"

It was seeing Jehovah that had freed her. Her words are proph prophetic, for soon Brand loses her also.

After long labor, Brand has finished the building of a fine church. All is in readiness for the opening, when suddenly Brand realizes that the church is in reality a monument to false worship and to his own vanity. Instead, therefore, of the opening sermon which the people have come from far and near to hear, Brand shows them that the worship in that church will be false worship; and that true worship must ever be in the church whose roof is in the sky, and whose scope of action is the world. Carried away by his earnestness and his eloquence, they follow him up the perilous mountain-path. Higher and ever higher th they climb, in spite of fatigue, hunger, and wounds.

But gradually they become disheartened; and presently the church officials who overtake them, offer them inducements to go back.

* Brand: Henrik Ibsen - trans. C.H.Herford p.175

* " There's a herring-horde
By millions swimming in the fiord!"

" A miracle divine is here!
A providential token clear!
How oft I dreamt that this befell;
I took it for a nightmare's spell;
And now its meaning is revealed."

The people now desert Brand, lured back by the herring-horde, which proved to be a lie, invented to attract them home again. One only remains of Brand's followers, and that is the little elf-girl, Gerd.

Brand keeps on through a mountain-storm, wounded and bleeding, until presently, completely exhausted, he throws himself down in the snow, with his face turned to the sky. An invisible choir sings to him. Weeping, he cries out;

** " Alf and Agnes, come unto me!
Lone I sit upon this peak!
Keen the north wind pierces through me,
Phantoms seize me, chill ones, meek, - !"

Suddenly the Phantom of Agnes appears to him, brightly clad, and wearing a cloak. She says much to console him, and advises him thus;

*** " All the phantoms of thy strife,
Three words conjured them to life.

* Brand: Henrik Ibsen - trans. C.H.Herford p.255

** Brand: Henrik Ibsen - trans C.H.Herford p.249

*** Brand : Henrik Ibsen - trans. C.H.Herford p.252

Them thou boldly must recall,
From thy memory efface them,
From thy conscience blot, erase them;
At their bidding, lo, thou burnest
In this maddening blast of bane; -
Oh, forget them, if thou yearnest
To make white thy soul again!"

Brand asks, " Say, what are they?"
And she answers, " Nought or all."

The Phantom vanishes in a thunder-clap, and a mist fills the space where it had stood. Suddenly a piercing scream is heard. Gerd appears, and seeing Brand's hands bleeding, she says,

* " Aha, --- I know thee now!
For the priest I took thee, - pest
Take the priest and all the rest!
The One Greatest Man art thou!"

and later,

"-------They're pierced and torn!
In thy hair the blood-dew stands,
Riven by the fanged thorn
In thy forehead fiercely thrust,
Thou the crucifix didst span!
In my childhood Father told me
'Twas another, long ago,
Far away, that suffered so; -
Now I see he only fooled me; -
Thou art my Redeeming man!"

* Brand: Henrik Ibsen - trans. C.H.Herford p. 257 & 8

They go on and on up the mountainuntil they can see Svartetind, the ice-church, where Gerd worships. Suddenly she points upward, and says,

* " There he sits, the ugly sprite!
'Tis his shadow sweeps the land,
Where he flogs the mountain height
With his flapping vans in flight.
Now Redemption is at hand -
If the silver will but bite!"

She lifts her rifle and fires. There is a hollow roar heard far up the precipice. An avalanche descends, burying Gerd and Brand, and swallowing the whole valley below them. Through the thundering crash a voice is heard saying,

" He is the God of LOVE."

Peer Gynt --- by Henrik Ibsen

While "Brand" is an original creation of Ibsen, " Peer Gynt" has its origin in the folk-lore of Norway. The work is a phantasmagorical dramatic poem. Since, like Goethe's " Faust," it contains almost no material that is not supernatural, it is impossible to give an adequate discussion of it in this study.

Peer Gynt, the wild, good-for-nothing son of the widow Ase, is continually coming home from the mountains,and telling about some experience of a supernatural nature. Although Ase can trace his tales to the legends he has heard, yet Peer tells of these experiences in such a way

* Brand: Henrik Ibsen - trans. C.H.Herford p. 261

that it difficult to disbelieve them.

On his return home from one of his trips, he learns that Ingrid Hegstad, an heiress whom he might have won, is to be married the next day. Without delay he sets out for the wedding. There he amuses the guests, and impresses some of them, by telling stories of his supernatural powers. He can conjure the devil, he can ride on the wind, he has the Invisible Hat, and he can change himself into a troll or a wolf. Though the guests are amused, they think, of course, that he is but an idle boaster. The bridegroom asks his aid in finding the bride. But instead of giving it, as he promises to, he steals the bride away when he finds her. The guests see him far off, carrying the bride on his back, and ascending like a goat, the steepest part of the mountain.

Although Peer wrongs Ingrid, he refuses to marry her; and, fearing punishment from the townspeople, he wanders into the Ronde Mountains, where he meets and woos the Green Clad One. She is one of the Dovre King's maids. After many wierd experiences, he finally escapes from the trolls and their king, but he dares not go out of the forest.

He builds a hut, and Solveig, with whom he had fallen in love at Ingrid's wedding-feast, leaves her home and comes to this hut to make a home for Peer. He would be happy now but for the appearance of a woman with an Ugly Brat, of whom she says he is the father. It is the Troll-King's daughter, she who had been the Green Clad One. Presently disappears, but Peer is so disturbed that he walks away from the forest, leaving Solveig alone.

In middle age, Peer Gynt is a rich man. He has had nearly all of life's experiences. He is now entertaining in his yacht a group of friends. They are discussing plans to improve governments, and to help all mankind. But secretly these men are plotting to rob Peer Gynt.

So they find an excuse to put him off on the coast, and then they sail away in his yacht. However, before it is far enough out to be beyond sight, the boat takes fire and disappears from the startled view of Peer Gynt.

In the Oriental country in which he has been landed, Peer Gynt has many curious experiences. For a time he is thought to be a Prophet, and receives great honors. He wins the beautiful Anitra, and carries her away on his horse. He reads the riddle of the Sphinx, and finally he finds himself in an asylum for the insane, he realizes his tremendous egotism. For his motto through life had been, " Be thyself."

In old age, Peer Gynt comes back to Norway. By way of retribution, he is met there by all the trolls and super-natural creatures with whom he had been connected in his youth. The Dovre King tells him that his affair with the Green Clad One had caused him to be stamped for all time with the motto of the trolls,

" Troll! to thyself be enough."

The Button-Moulder pursues him to shape him over for another life. But he is led by a song to his forest hut, where he is saved by Solveig, who had been faithful to him through all the years.

American Drama

The Witching Hour ---- by Augustus Thomas

Although occasional allusions form the extent to which supernatural material is used in the majority of American dramas, yet now and then, on the American stage, there springs into prominence, and even into fame some play based entirely upon the supernatural. "The Witching Hour", by Augustus Thomas, is such a play. Its plot is based upon telepathy, hypnotism, and the power of an inherited superstition, or hoodoo.

Tom Denning, who is half-intoxicated, discovers that Clay Whipple is actually afraid of the " cat's-eye" jewel in a scarf-pin. Finding Whipple's fear amusing and inc incomprehensible, he follows him about the house,taunting him, and holding the jewel before his eyes. At last, in a frenzy of terror, Whipple picks up a heavy ivory paper-cutter and throws it at his tormenter. It kills Denning.

When Whipple is tried he is found guilty. During the trial, Whipple's mother had found an old love-letter which Justice Prentice had written to her mother, whom he had loved, and because of whom he had remained unmarried. The letter told of a duel he had fought for her sake, because of her fear of a cat's-eye jewel. Mrs. Whipple, with Viola, Clay's fiancee, go to Justice Prentice to tell him the story. Mrs.Whipple has inherited this fear from her mother, and her her son, in turn, has inherited it from her.

At a new trial that has been granted to Clay, Justice Prentice gives this importance evidence.

But the prosecuting attorney, Frank Hardmuth, is Clay's rival for the hand of Viola. Through his prosecution the case is going against him. But one man on the jury is for Clay.

In his home Jack Brookfield, Viola's uncle, sits, and by telepathic power, which he possesses to a great degree, he influences the mind of that friendly juryman so that he holds out against conviction. And Clay Whipple is acquitted.

Brookfield had tried to make Hardmuth abandon his hounding method of prosecution, but had failed. Finally, to turn public opinion against him and toward Whipple, he publishes the story of Hardmuth's complication in the murder of Governor Scovill. Hardmuth comes to kill him. Jack prevents it by hypnotic power.

* " Stop. You can't shoot - that - gun. You can't pull the trigger. You can't even hold - the gun."

The gun falls from Hardmuth's hand. He recoils, and says,

" I'd like to know - how in hell you did that - to me."

Later, when Jack assists Hardmuth to escape, he explains to his friends that some time before the murder, he himself had thought that Scovill ought to be killed, and that it could be done in just the way it was done. He felt that his guilty thought made him partly responsible for the murder.

*Representative American Dramas - M.J.Moses p.I35.I

The Faith Healer --- by William Vaugn Moody

Among American plays based upon supernatural material "The Faith Healer," by William Vaugn Moody, is outstanding.

In the Beeler home, Mary Beeler, the wife and mother, has long been a cripple, unable to stir from a wheel-chair. Three days before the opening of the story, her niece, Rhoda Williams, had met in the village, a man named Ulrich Michaelis, who was looking for lodgings. He was a strange-looking man, and he was attended by a mute Indian boy. Rhoda brought them home with her to board.

Michaelis has a strange effect upon every member of the family. In Matthew Beeler and in his sister Martha he arouses antagonism; while in Annie, the little daughter, he awakens fear. Rhoda feels that her entire life has been changed in some inexplicable way by the new-comer. But Mrs. Beeler feels his influence more strongly than any of the others; for in her talks with him, she becomes convinced that she will be cured --- that she will be able to walk once more. Michaelis believes that physical illness can be cured by complete faith, and he thinks he is one chosen to build up in others that perfect faith. He believes that his extraordinary healing powers are a means toward this end. Matthew Beeler, an earnest though but partially informed devotee of science, scoffs at the idea of healing by faith.

But the day comes when his wife, whom science had pronounced incurable, walks again, and then he ceases to scoff. All scoffing ceased then, for the news of Michaelis's

power spread rapidly. He was the famous healer from the West, someone reported, and the Indian boy was one whom he had raised from the dead. So the door-yard of the Beeler home was crowded with the curious, who came to see Mrs. Beeler walk, and the afflicted, who came to find relief for their afflictions. And a young mother comes, imploring him to cure her dying babe.

Just then the power of Michaelis fails. He loves Rhoda, and his spirit has been overcome by his intense physical desire for her. He has yielded to the flesh, and his spiritual power has gone. Mrs. Beeler again is unable to walk; the dying babe lies as though dead; and the Indian boy disappears through the wood like a phantom.

Rhoda sees and understands what has happened. And she knows that she is to blame. So she tells Michaelis the story of her life before she came to the Beeler home. A pitiful story it is, of shame and of suffering. And Michaelis suffers for her as she tells it. He loses all thought of self in his intense desire to help this girl to find the best that is in her. And he resolves to stay with her and make her struggle his own.

Then his power comes back. In forgetfulness of self faith returns. The baby breathes, and Mrs. Beeler walks again, and Michaelis repeats,

"By faith, which makes all things possible, which brings all things to pass."

*Representative American Plays-A.H.Quinn - p. 839

The Scarecrow --- by Percy MacKaye

" The Scarecrow" might almost be a New England version of the Faust legend, they have so many points of resemblance. Dickon, a New England devil, is a helper to Goody Rickby, who is suspected of witchcraft. Rachel Merton, who is engaged to Richard Talbot, obtains from Goody a charmed mirror, which has the power to reveal the true ,inner self of any person looking into it. Talbot is insulting to Goody, who plots a revenge.

With the aid of Dickon, she creates from a scarecrow Lord Ravensbane, a creature resembling a human being, and possessing the appearance of a nobleman. In the company of his servant Dickonson (Dickon), she sends him to Merton's house, bearing from his mother, the Marchioness of Rickby, a letter proposing marriage between Rachel and Lord Ravensbane.

Flattered at this honor from nobility, the marriage is arranged. But the charmed mirror reveals the truth about Ravensbane; too late, however, to save Ravensbane himself. He has fallen in love with Rachel,and so the revelation of the mirror is tragedy to him. In the end his love for Rachel causes him to become a human being, but he dies immediately.

The Piper --- by Josephine Preston Peabody

" The Piper" is a very beautiful adaptation of the legend of the Piper, which Browning used for his famous drama, " The Pied Piper of Hamelin." Because the people of Hamelin refuse to pay to the piper who had rid their town of rats, the thousand guilders they had promised him, he pipes a tune that leads away all the children of Hamelin, even little lame Jan. He leads them to a country where they are very happy with the gifts and games that he provides for them.

The Piper goes back to Hamelin to meet Veronika, the mother of Jan. She pleads so hard for her son that the Piper suffers for her. But he will not give any of the children back, for he loves them and he believes that he can lead them to become better people than they would be if they remained at home.

At the crossways, however, stands a shrine containing a figure of Christ. Here, before the figure of "The Lonely Man", the Piper has his struggle. Long and very beautiful are the verses in which the Piper reiterates, "I will not give them back." But the "Lonely Man" triumphs, for in the end the Piper says,

* " No, no, I cannot give them all! No, no,-
Why wilt thou ask it? Let me keep but one.
No, no, I will not.----------
Have Thy way. ----,---------- I will!"

* Representative American Dramas - M.J.Moses p. 272.2

_The_Emperor_Jones_--- by Eugene O'Neill

How to classify the supernatural material in " The Emperor Jones" is difficult, and the Little Formless Fears are supernatural. Brutus Jones has ruled in a brutal and bullying manner over an island populated by negroes.As he says, " I cracks de whip and dey jumps through." But realization comes to them, and when it comes, they cease jumping through. There is an uprising and Jones seeks to escape through the forest. But night overtakes him, and he becomes the victim of the Little Formless Fears, which are the spirits of those he has injured. These spirits, with the alluring beat of the tom-tom lead him to the tribal gathering, where he meets the death they have prepared for him.

Purposes for which supernatural material is used

The study of these plays shows that supernatural material is not always used for the same purpose. In some cases it forms the theme of the play. This is true in most of the tragedies through the period of Roman drama. And when it did not provide the theme, it provided motivation for the theme, as in "Hippolytus," in "Seven against Thebes," and in "The Suppliants." In most of the comedies of this period, however, the supernatural is used only for allusion.

In many of the later plays, also, supernatural material is used as the theme. " Quem Quaeritis" is wholly religious; and although the "Interlude of Mak" forms an interesting and lengthy episode in "The Second Shepherd's Play," it would be impossible to consider anything but the birth of Christ as the theme of the play. In "Abraham and Isaac" the theme is obedience to God and the result of that obedience. The inability of the devil's power to satisfy man is the theme in "Faust." "Endymion" shows mortal man the folly of attempting to gain that to which only the gods may aspire. In "The Witching Hour," the mind of one man controls the mind of another far away. "The Piper" shows that even an agent of evil is under divine control. And these are but a few of the many plays written entirely upon a supernatural theme.

Many plays, however, use supernatural material merely as the setting for a perfectly natural theme. In "The Gods of the Mountain," the theme is the very natural one of

obtaining needed relief by practicing a hoax. But the action is placed in a supernatural setting that gives to the entire play a supernatural atmosphere. In "The Land of Heart's Desire," the rebellion of a girl-wife against the tyranny of her mother-in-law is the theme. But the wife is assisted in her rebellion by the fairies, such fairies as only Keats can create to bear mortals away from the ills of their world. It is these fairies who give to the play its delightfully supernatural atmosphere.

Barrie's heroine, Mary Rose, is a very real young girl, with a very human lover, Simon. But the enchanted idle upon which the action occurs places the whole play in the realm of magic.

If the theme of "The Scarecrow" is man's respect for thing things as they seem,rather than as they are, then the fantastical Lord Ravensbane, created through the powers of evil, provides both a setting and a character, and both are supernatural. The Little Formless Fears provide a setting of magic in "Emperor Jones."

Where the supernatural provides setting or theme, often it is also used as interesting incident. To illustrate; while the "call" of the enchanted isle forms the theme of "Mary Rose," the actual occurrence of that call is an intensely thrilling incident. And in "The Land of Heart's Desire," the visit of the little fairy, especially when she shrinks from the crucifix, is a very interesting incident.

In some plays supernatural material is used only as

incident. In "The Spanish Tragedy," for instance, the visit of the Ghost of Andrea is purely incidental, and is barely connected with the fabric of the play. In " Richard the Third," the appearance of the ghosts of Richards victims, is an incident, climactic, to be sure, but incident none the less. The prophecy warning Caesar to beware the ides of March, the strange omens seen in the city, and the appearance of the Ghost of Caesar, are all incidents in the tragedy of "Julius Caesar," In "Hamlet," the appearance of the Ghost is but an incident, although it is the motivating agent of the entire play. And in "Richelieu," the invocation of the power of the Church to protect Julie de Mortemar is an incident of very great interest.

Some of the greatest plays in the entire history of the drama are built entirely upon supernatural material. In these plays, even though the action is wholly natural, there would be no play at all if the supernatural material, whether used as theme, setting, or incident, should be removed. If the Ghost of Hamlet's father had not appeared to his son, the young man would not have known of his uncle's guilt, and the subsequent action would not have taken place. If the witches had not foretold Macbeth's accession to the throne, even though he had possessed such an ambition, it would probably have remained dormant. Without Mephistipheles, and the superhuman power which he grants to Faust, Goethe might, indeed, have made a play; but it would not have been "Faust." If the mystic force

that urges Brand on to sacrifice all, were removed, Ibsen's "Brand" would cease to exist. And in "Peer Gynt" there are a few minor incidents that are not supernatural. Shakespeare's "The Tempest" and his "Midsummer Night's Dream" would both be meaningless if the fairies and the spirits ceased to use their magic powers. That a group of plays of such importance and such unrivalled greatness should be constructed entire upon a basis of supernatural material is an interesting and perhaps a significant fact.

Supernatural material is always dramatic, and in many plays it is used solely to produce dramatic effects. When it is used thus, however, it is unconvincing because it lacks probability. But the plays in which it is used with sincerity have gained tremendously in dramatic value because of its use. Long after the details of Hamlet's story are forgotten, the Ghost scene will remain in the memory. And no one who has seen "Macbeth" can forget the witches prophecy, "All hail, Macbeth! that shall be King hereafter!" Who that has seen "Mary Rose" can forget the mysterious "call" of the island, and the equally mysterious response to that call, In all of "Richelieu" the scene that can never be forgotten is the one in which the cardinal encircles Julie with the power of the Church.

In "Beyond Human Power," the great Norwegian dramatist says, " I have come to think that the supernatural has become so much of an inherited craving, that if we expel it in one way --- it will return in the other." There may be

no better explanation for its continued existence than this. There must be some reason for the recurrent and the powerful use of the supernatural in the greatest of all arts, the representation of human life.

The repeated use of the mystic or the religious material may be due to man's unconscious need of the Infinite. The finite can never be satisfying . There is always a reaching out, a groping for something for something beyond, something inexplicable,-the Infinite. It is but a step from the desire for the Infinite to the representation of thr Infinite in order to satisfy that desire.

As man becomes more highly educated, he bursts the bonds in which he was held by ignorance, thus freeing himself from superstition. For superstitions are merely the attempted explanations of the ignorant for those phenomena which they cannot understand. But man has never learned all things, and never can hope to do so. There is always something beyond his understanding. And his attempt to explain this something will always be superstition. Superstitions of the past seem ridiculous to people of the present. But it was no more ridiculous for Medea to believe that the power of her rope was a magic power than it is for modern people to believe that it is possible for a mind to control another mind far away; or, that the laying on of human finger-tips will cause a planchette to spell a message. Superstition is not wholly a thing

of the past, and consequently it is still used in drama, and probably always will be used.

Closely related to man's craving for the Infinite is his intense desire to escape the reality of life, especially the unpleasant reality. When this desire becomes irresistible he expresses it in phantasy. He creates, or seeks the creation of a world of fancy, a world in which all things are arranged for his delight. And he revels in this world until forced to return to reality. Throughout the ages man has experienced this desire. Hence, in the drama of all periods, there is found the supernatural material called phantasy.

There are many thoughts with which this paper might be concluded, but none more suitable than the possible thought of a dramatist. As supernatural material has always been effectively used in drama, so it always will be. Ghosts have always thrilled human beings, and they will always continue to thrill them. Spirits have always filled people with awe, and they always will. Fairies have given delight to generations past, and they will delight those yet unborn. The supernatural has no limitations. It is unbounded in time, in scope, and in theme. Through it, as all things are possible, man can escape from the human limitations against which he struggles. It is inevitable, then, that the supernatural should continue to be used as an important material in the making of drama.

BIBLIOGRAPHY

Adams, Joseph Quincy ------ Chief Pre-Shakespearean Dramas
Pub. Houghton, Mifflin Co.

Aeschylus ---------- Trans. Herbert Weir Smyth
Pub. G.P. Putnam's Sons

Aristophanes ---------- Trans. William James Hickie
Pub. Henry G. Bohn, London, 1853.

Aristophanes, Plays of, Vol.1. Trans. J. Hookham Frere
Pub. E.P. Dutton & Co.

Barrie, Sir James Matthew -- Mary Rose
Pub. Charles Scribner's Sons, 1924.

Cooke, Martin V. ---------- The Human Mystery in Hamlet
Pub. Funk, Howard & Hulbert, 1888.

Dickinson, Thomas H. ------- Chief Contemporary Dramatists
Pub. Houghton, Mifflin Co., 1915.

Egan, Maurice Francis ------ The Ghost in Hamlet
Pub. A.C. McClurg & Co., Chicago, 1906.

Encyclopaedia Brittanica --- 11th Edition (Revised)
Pub. Encycl. Britt. Co., 1910.

Euripides, Tragedies of ---- Trans. Arthur S. Way
Pub. Macmillan & Co., 1894.

Goethe, Johann Wolfgang Von - Trans. Anna Swanwick
Pub. Henry G. Bohn, London, 1850.

Hazlitt, W. Carew ---------- Dodsley's Old English Plays, Revise
Pub. Reeves & Turner, London.

BIBLIOGRAPHY

Hubbell, Jay B. & Beaty, John O. - An Introduction to Drama
Pub. The Macmillan Co., 1927.

Ibsen, Henrik -- Brand ------- Trans. C.H. Herford
Pub. Chas. Scribner's Sons, 1908

Ibsen, H. - The Master Builder- Trans. W. Archer & H. Gosse
Pub. Wm. Heineman, London, 1893.

Ibsen, H. - Peer Gynt ---------- Trans. Wm. & Chas. Archer
Pub. Chas. Scribner's Sons, 1892.

Ibsen, H. - Kosmerholm & Lady from the Sea. Edited, William Archer
Pub. Chas. Scribner's Sons

Morshead, E.D.A. (translator) -- The House of Atreus (Aeschylus)
Pub. The Macmillan Co., 1904.

Moses, Montrose J. ---------- Representative British Dramas
Pub. Little, Brown & Co., 1926

Neilson, William Allen ------- Chief Elizabethan Dramatists
Pub. Houghton, Mifflin Co.

Plautus, T. Maccius, Comedies of, Trans. Edward H. Sugden
Pub. Macmillan & Co., 1893.

Quinn, Arthur Hobson --------- Representative American Plays
Pub. The Century Co., 1919.

Riverside Literature Series -- Number 191
Pub. Houghton, Mifflin Co., 1910.

Rostand, Edmond ------------- Chanticler, Trans. Gertrude Hall
Pub. Duffield & Co., 1910.

BIBLIOGRAPHY

Rostand,E. (La Princesse Lointaine) Trans. Chas. Renaud
Pub. Frederick Stokes Co.,1899.

Seneca's Tragedies ---------- Trans. Frank Justus Miller
Pub. G.P.Putnam's Sons, 1927.

Shakespeare Cyclopaedia ------- Edited John Phin (1902.)
Pub. Industrial Publication Co.

Shakespeare, William --------- Complete Works of
Pub. Funk & Wagnalls, 1927.

Stevens, David Harrison ------ Types of English Drama(1660-1780
Pub. Ginn & Co., 1923.

Strindberg,August, Plays of -- Trans. Edwin Bjorkman
Pub. Chas. Scribner's Sons, 1912

Sophocles, Tragedies of -------Trans. Edward Hayes Plumptre
Pub. Strahan & Co.,London,1871.

Terence, Comedies of --------- Trans. George Colman(2nd edition
Pub. in London for Thomas Becket and P.A. Haudt., 1768.

Date Due

Demco 293-5

BOSTON UNIVERSITY
1 1719 02017 4795